The Etched Work

of

Francis Seymour Haden

SMITHSONIAN
INSTITUTION
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The remarkable collection of Sir Seym Haden's life-work which Messrs. Obach a exhibiting in New Bond-street will reveal to the younger generation of collectors the sure ground upon which his high reputation rests. The etcher is now in his ninetieth year, and he has lived to see a vigorous school of native etching grow up to carry on the art which owed its rebirth to him and his brother-in-law, J. M. Whistler. His art work began when he had entered middle age with a notable career as a surgeon behind

him, and finished some years ago when he presented his needle to an admirer. The collection is fairly representative, and the prints exhibited are of the finest states. A review of them left one the impression of a grave and forcible mind so thoroughly informed with the great work of the past that style is visible even in its early effort to express itself through etching. The little "Kensington Gardens," drawn in 1859, conveys that subtle sense of an art born of noble ancestry, and the medium is considered at every point—a rich effect of interlacing sunlit trees is given without waste of line, and the masculine dignity that was the essence of so much of his work is as finely present as in his greater work. From the "Shere Mill Pond" of 1860, the large "Kensington Gardens" of the year after, and the serene "Egham Lock" to his wonderful reduction of a glorious river sunset at Battersea with its bridge and boats and mass of insistent detail to a simple noble expression in which nothing is wanting, "Whistler's House," "Old Chelsea," "The Breaking up of the Agamemnon" (1870), and the less popular but more remarkable achievement "Grim Spain" (1877), in which so much of our contemporary etching finds its forerunner, the progress shows curiously little deviation.

The big plate after Turner's "Calais Pier" stands quite apart from other reproductive etchings. Careful skill and experience can build up a good representation of the shapes, textures, and the lighting of a great painting, but the open, swinging line by which the life and mass of the painting is expressed by Haden would have hopelessly betrayed any talent not open to genius. In another large plate, "Windsor," however, we see that Haden's genius was not sufficient to produce works on this scale through his own inspiration. He used the dry-point with as great success as he did the coated plate. The bold idea of "The Fountain, Cintra," and the vigorous drawing of the bronze figure against the sunshine, and the rich, certain design of "The Tank, Cintra," the quiet, restrained beauty of "The Towing Path" with its crinolined lady, the scenes introducing donkeys, especially "Challow Farm," and the brilliant "Divergent Paths" are all works so quietly masterful and serene that their originality does not at first strike one. There are, of course, many works showing the effervescent influence of Whistler and others betraying weak and preoccupied moments, but the collection shows potently how reposeful and sincere and stylish is the basis from which our modern etching sprang.

"DUNIAN MARCH," by MARGARET DUNLOP (Mrs Rowan-Shaw). Composed on the visit of T.R.H. the Prince and Princess of Wales to Glasgow. Price 3s. Paterson, Sons, and Co., 26, Castle-street, London, and 152, Buchanan-street, Glasgow.

FIRE AND SWORD IN SHANSI. The Story of the Martyrdom of Foreigners and Chinese Christians. By E. D. EDWARDS, M.B., C.M., over twenty years Medical Missionary in China. With an Introductory Note by ALEXANDER McLAREN, Manchester, and Ap

to a very conspicuous degree and provided it with appropriate environment. Idealisation may be the opposite of caricature, but Mr. Beerbohm often proceeds through the enemy's camp, showing just a feather of his malice. We cannot quite see in his art that biting, puncturing spirit with which he is usually credited. He seems rather to suffer, in common with other practitioners (though in a lesser degree) in England, from the unhealthy age we live in as regards caricature. We should like to see in his caricature (once in a way) an equivalent of the savage wit that he banged about Mr. Bourchier on a memorable occasion. He has the uncanny gift if he cares to use it, and in the case of a war with France we feel that we could sleep sound o' nights confident that Mr. Beerbohm could defeat the whole squadron of French caricaturists with his own submarines. J. B.

THE CHURCH AND MODERN MEN. By William Scott Palmer. London: Longmans and Co. Pp. viii. 166. 3s. 6d. net.

If the making of many books could guarantee the success of any cause, then assuredly the future of the "Modernist" movement in religion would be secure. All the Churches contain writers who contribute to the movement, the Roman Catholic Church not less notably than the others. Here, no doubt, the Pope's recent action has caused a temporary set-back; but the tide seems likely to prove too strong for him, or at any rate for his successors. Not even documents pervaded by an aroma of infallibility are adequate replies to the critical works that almost daily issue from the press, and Mr. William Scott Palmer's new volume (some parts of which have already appeared in the "Church Times," the "Contemporary Review," and elsewhere) is a notable contribution to the series. The fact that it is the work of a layman adds to its value. With some remarkable exceptions, the books on this and on cognate subjects come from the pens of the clergy, presumably theological experts, whose line usually is to maintain that the substance of faith remains unchanged, while they apologise for the abandonment of certain outposts which an earlier generation would have regarded as of vital importance. What Mr Scott Palmer's earlier religious history may have been we do not know; but we gather that he was at one time an Anglican High Churchman whose reading compelled him to lapse temporarily into Agnosticism, while now he sees in the "restatements" of the Modernists a way back to the faith which

perature ranged between 64° and 82°, the average (70⅞°) being 9¾° lower than on the corresponding day last year and ⅞° higher than on Tuesday.

In and near this city to-day there will probably be slightly warmer, showery weather.

THE SEASIDE SUMMER SCHOOL OF PEDAGOGY.

Asbury Park, N. J., July 18 (Special).—The Seaside Summer School of Pedagogy is fairly under way. The sessions are held in Educational Hall, in the Public School-building, and in two of the churches courses of lectures by well-known educators, have been arranged.

TWO IMPORTANT ELECTRIC LIGHT DECISIONS.

Probably two of the most important decisions in electric light matters ever rendered were cabled from England yesterday, judgment having been entered in the High Court of Chancery in two suits brought by the Edison-Swan Company, against Holland, the first being upon the Edison patent for "carbon filament of high resistance," and the second upon the Sawyer-Man patent taken out by Cheeseboro for the "method of treating the carbon in a hydro-carbon vapor and of driving out the occluded gases." These cases have been on trial for some time, and the testimony of the most learned scientists of England has been taken on both sides. The Court decided that the Edison patent was void, and that the Sawyer-Man patent was valid and awarded judgment against the defendants upon the Sawyer-Man patent. These are the inventions upon which so much litigation is now being had in this country. The Edison patent is owned here by the Edison Electric Light Company, of New-York, and the Sawyer-Man patent is owned by the Consolidated Electric Light Company, of New-York.

They relate to the incandescent lamp which has come into such general use throughout the country.

SATURDAY LIMITED FOR SARATOGA AND LAKE GEORGE.

The Saratoga Limited, leaving the Grand Central Station every Saturday at 2 p. m. by the New-York Central, arrives at Saratoga at 6:35 p. m.; Caldwell 8:10 p. m.; Whitehall 8 p. m., and Rutland 9 p. m. This train makes the run from New-York to Troy, a distance of 148 miles, without a stop, and for speed, comfort and luxury of travel is unsurpassed.

TRIAL.
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That Allcock's Porous Plasters cure
All kinds of pain that folks endure.

The Best High-Class Cigarettes.

Kinney Bros.' Special Favours.

ART NOTES.

Mr. Whistler has "disappointed a continent" by declining to deliver his "Ten O'Clock" talk himself in this country, but the disappointment will be borne with equanimity after a perusal of this "talk" which is published in a small pamphlet by Messrs. Houghton, Mifflin & Co. So far as any connected ideas can be gathered from Mr. Whistler's spasmodic utterances, he appears to object strenuously to any attempts at education in art, or the popularization of art, and to the existence of amateurs or critics, or any writers upon art. He assumes that "there never was an artistic period, nor an art-loving nation" and that "nature is very rarely right." So far as constructive utterances go, his theory is that "art happens." He attempts the "brilliantly paradoxical" style, in order to present in a "striking" dress a theory by no means novel that art is purely the creature of impulse, the production of chance. It is hardly worth while to take Mr. Whistler seriously, or to search out the grains of truth hidden in his spasmodic utterances. It is unfortunate that he should have descended to the vulgarity of personal abuse evidently intended for Mr. Ruskin. The "talk" must have gained much from the delivery of the artist, and it sustains but poorly the test of cold type. Mr. Whistler would have done better to have confined himself to brush and etching needle and to have refrained from gratifying his enemies with this book.

In a little pamphlet called "Art: a Commodity," which is published by Messrs. Houghton, Mifflin & Co., Mr. Sheridan Ford furnishes some printed comments upon the art business in New-York. He declares, as The Tribune has often pointed out, that the pictures of the Fontainebleau and Barbizon painters have been systematically "boomed" by dealers and others interested, until they are held at wholly exaggerated prices. This was illustrated in the experience of the late Mrs. Morgan who paid such high prices that the dealers, as is commonly understood, felt obliged to "support" the pictures at the sale, in order to avert a disastrous collapse in values which must be regarded as fictitious. Mr. Ford's strictures are sometimes too sweeping, but he is evidently a close observer, and his comments are frank and fearless, and well worth the attention of those who hate pretence and humbug and believe that common sense should prevail in the consideration of pictures as elsewhere. We fear that there will always be many who will be influenced by "booms" and claptrap, but careful consideration of Mr. Ford's little brochure should help to lessen the number.

THE ETCHED WORK

OF

FRANCIS SEYMOUR HADEN.

A DESCRIPTIVE CATALOGUE

OF

THE ETCHED WORK

OF

FRANCIS SEYMOUR HADEN.

BY

Sir William Richard Drake, F.S.A.

London:
MACMILLAN & CO., 29 & 30, BEDFORD STREET, W.C.

1880.

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LONDON:
METCHIM AND SON, 20, PARLIAMENT STREET, S.W., AND
32, CLEMENT'S LANE, E.C.

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H12D6

INTRODUCTION.

THIS Catalogue, which has been compiled with the personal assistance of Mr. Seymour Haden, is based upon a Collection formed by the Editor; but it includes a description of all the plates—finished, unfinished, or in progress—which are known to have been produced by Mr. Haden up to this date.

The Catalogue does not purport to be in any degree whatever critical, but merely to furnish such detailed descriptions of the Etchings, their "Trial Proofs" and "States," as will suffice for a ready identification of them.

So far as can be ascertained, the total number of plates etched by Mr. Haden since he commenced in 1843 have been 184, produced in the following years:—

1843-4. . . Six . . . Nos. 1 to 6

1858 . . .	Four . . .	Nos. 7	to	10
1859 . . .	Fourteen	„ 11	„	24
1860 . . .	Eleven . .	„ 25	„	35
1863 . . .	Fifteen . .	„ 36	„	50
1864 . . .	Thirty-two .	„ 51	„	82
1865 . . .	Thirty . .	„ 83	„	112
1868 . . .	Eight . .	„ 113	„	120
1869 . . .	Six . . .	„ 121	„	126
1870 . . .	Four . . .	„ 127	„	130
1873 . . .	Four . . .	„ 131	„	134
1874 . . .	Seven. . .	„ 135	„	141
1877 . . .	Thirty-four .	„ 142	„	175
1879 . . .	Nine . . .	„ 176	„	184

The first Catalogue of Mr. Haden's Etched Work appeared in 1864 in the "Gazette des Beaux Arts," appended to an article written by M. Philippe Burty, vide "*Gazette des Beaux Arts*," *First Series, vol. xvii., pp. 280, 357.* In that Catalogue there are descriptions of 54 of the etchings which had, at that time, been produced.

The 54 etchings are there described in the following order :—

Nos. in this Catalogue.	Corresponding Nos.		
	Burty's Catalogue.	In "Etudes" Catalogue.	
7	1	4	Arthur
8	2	3	Dasha
9	3	5	Lady reading
10	4	6	Amalfi
11	5	7	Thames Fishermen
12	6	8	Kensington Gardens.—Small plate
13	7	9	Mytton Hall
14	8	10	Egham
15	9	11	Egham Lock
16	10	12	Sub Tegmine
17	11	13	Out of Study Window
18	12	14	Fulham
25	13	15	The Mouth of a Brook
24	14	16	The Mouth of a Brook
22	15	17	Kidwelly Town
23	16	18	Kidwelly Castle
19	17	19	On the Test
26	18	20	Kensington Gardens.—Large plate
33	19	21	A Cottage Window at Shere
35	20	22	Shere Mill Pond.—Large plate
34	21	23	Shere Mill Pond.—Small study
29	22	24	The Rabbit Warren or Combe Bottom
28	23	25	A Bye Road in Tipperary
27	24	26	Stems.—A study
40 & 41	25	27	Tristesse, or The Letter.—Two plates
45	26	28	Battersea Reach, "Out of Whistler's window"
47	27	29	Whistler's House, Old Chelsea
44	28	30	A Sunset in Ireland
48	29	31	Manorbeer Castle, Wales
49	30		Grand Chartreuse—after Turner
36	31	32	Amsterdam.—Five views
21	32	33	Early Morning, Richmond
82	33	34	A River in Ireland

Nos. in this Catalogue.	Corresponding Nos.		
	Burty's Catalogue.	In "Etudes" Catalogue.	
51	34	1	Thomas Haden
52	35	2	Charles Thomas Haden
53	36		Sarah and Anne Haden
81	37	35	La Belle Anglaise
66	38	36	Brentford Ferry
64	39	37	Thames Ditton
62	40	38	Penton Hook
73	41	39	Kew Side
74	42	40	Kew Side.—Dog begging
75	43		Kew Side.—The plate before it was divided
68	44	41	Evening
79	45	42	"Croquis"
30	46	43	Shere Alley, or The Holly Field
55	47	44	Newcastle in Emlyn
56	48	45	House of the Smith
57	49	46	Kenarth
58	50	47	Kilgaren Castle
60	51	48	Cardigan Bridge
	52		"Une Route"—Cardigan Road, South Wales, 1864*
71	53	49	Shepperton } Originally one plate
72	54	50	Shepperton } Originally one plate

In 1865–6 a selection of 25 etchings (exclusive of "head" and "tail" pieces) was published under the title of "*Etudes à l'eau forte*,"† and in that work

* This plate was, with the only impression taken from it, destroyed.

† The "Etudes à l'eau forte" were issued, half in 1865 and the remainder (with some textual alterations) in 1866. It was originally announced that 250 sets would be published, but, as a matter of fact, 180 only were completed, owing to several of the more delicate plates failing. There is therefore a residue of impressions yet to be taken of certain of the plates composing the work.

the Catalogue which had appeared in the "Gazette des Beaux Arts," was reprinted, omitting Nos. 30, 36, 43 and 52, but with the following additions :—

Nos. in this Catalogue.	Nos. in "Etudes" Catalogue.	
67	51	The Towing Path
65	52	Kew Railway Extension
43	53	The Two Asses
83	54	Sunset on the Thames
84	55	Hands Etching—Ô Laborum

Before attention is called to the arrangement adopted in the present Catalogue, the Editor desires to explain the view which Mr. Haden has submitted to him as correctly defining the term "Trial Proof" as distinguished from "State," a view which, if generally adopted, would simplify the confusion that exists in the use of those terms as descriptions of impressions taken from a plate in its different stages.

"Trial" or "Artist's Proofs," as at one time they were properly called, are the impressions (generally very limited in number) taken, from time to time, from a plate while it is in progress, for the information and correction of the artist, and answer to the proofs and revises of a literary work in its passage through the press.

"States" on the contrary refer to finished or published plates, the "First State" of which is the technical equivalent to the "first edition" of a book.

New "States" result from variations made in the finished plate by its being re-worked, either because it has ceased to give clear impressions, or because the artist, during the progress of printing, desires to vary the effect of the etching. This re-working on a completed plate constitutes a "Second," or, as the case may be, a "Third State" (or edition), and so on.

The arrangement which the Editor has adopted is chronological, and the plates are described in the following manner:—

1. The Number of the plate in the order of its production.
2. The Title by which the etching is generally known.
3. The Dimensions of the plate, with the addition of **E.**, **E. D.**, or **D.**, to distinguish whether it is a pure Etching, Etching combined with Drypoint, or Drypoint only.
4. Such a short General Description of the subject as is necessary for the identification of the plate.
5. A description of the "Trial Proofs."
6. A description of the finished or "Published States" of the plate.

The word and letters "Coll. H." or "Coll. D.," where introduced after the description of a Trial Proof, signify that an impression is in Mr. Haden's or in the Editor's Collection, or in both, as the case may be.

A number of the plates described in the following pages still exist (where they are destroyed or lost the fact is mentioned), and probably from some of them, further impressions may be taken in the condition described. In other cases, however, the completed plates may be varied so as to enter into new states, or plates which are not yet finished, may be completed and published. Thus impressions will, no doubt, hereafter come into the market, in conditions *not* described in this Catalogue. If, however, Collectors bear in mind that which is now stated, they will probably find little, if any, practical difficulty in identifying the impressions referred to, with the plates mentioned in this Catalogue, although in conditions not now existing, and therefore not here described, particularly as no alteration will be made in the size of those plates.

The Editor has taken great pains to make this Catalogue perfect; but although, as previously stated, he has had the invaluable assistance of the artist in its compilation, he cannot hope to have avoided error, as

regards especially the existence of trial proofs, which, unknown to him or forgotten by Mr. Haden, are not mentioned; he will, therefore, esteem it a favour if owners of undescribed impressions will kindly communicate with him, so that the omission may hereafter be supplied.

LONDON,
April, 1880.

CHRONOLOGICAL LIST.

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1880

Agamemnon, 2nd plate for mezzotint

1881

Ahaucashire River

1882

A village Ford for Palmer exh
Lucerne woods
Cowdray with cows
Cowdray with geese - for Trish -
Three Calves

CATALOGUE.

1.

TOMB OF PORSENNA.

$6\frac{1}{8}$ in. w., 4 in. h.

E.

A square ruin, with pyramidal roof and angular turrets, two of which have disappeared; under some trees on the left are two figures, seated.

TRIAL PROOF.

(*a*) One impression only. Coll. H.

2.

CASTLE OF ISCHIA.

$6\frac{1}{8}$ in. w., 4 in. h.

E.

A precipitous rock, on which is the castle, is connected with the mainland by a mole. On the right, on the shelving shore, are fishing boats.

TRIAL PROOF.

(*a*) One impression only.

3.

GATE OF BELISARIUS.

E.

The gate of St. John and St. Paul. On the right the pyramid of Caius Sextus, and, in the foreground, a soldier standing sentry.

TRIAL PROOF.

(*a*) One impression only.

4.

HOUSES ON THE TIBER.

E.

The upper stories and outer balconies of a group of houses on the Tiber.

TRIAL PROOF.

(*a*) One impression only.
The pencil sketch is in Coll. H.

5.

PISA.

E.

A sunset on the Arno. On the right is a bridge, flanked by a high tower.

TRIAL PROOF.

(*a*) One impression only.
The coloured sketch is in Coll. H.

N.B.—The dimensions of the plates Nod. 3, 4, and 5 cannot be given, as no impression can be found.

6.

VILLA OF MECÆNAS.

5 in. w., $3\frac{7}{8}$ in. h.

E.

In the centre is the villa, with its cataracts, and on the left a cleft olive tree, one part of which lies prostrate.

TRIAL PROOF.

(*a*) One impression only; touched with brown chalk.
Coll. H.

N.B.—The plates of all the above six Nos. are believed to be lost. They were all made from sketches (generally in water-color) done while Mr. Haden was in Italy, and were his first attempts at Etching.

7.

× ARTHUR.

$2\frac{1}{8}$ in. w., 3 in. h.

E.

Profile of a child with long wavy hair, turned towards the right. "*F. S. Haden,*" and, in faint characters, "*April 1858.*"

TRIAL PROOFS.

(*a*) The plate is $3\frac{1}{8}$ in. high.

(*b*) As described above. Coll. H.*

* The plate is destroyed.

× Mr Haden's second son destined to be W. Hopes, a distinguished musician & composer

8.

× DASHA.

$3\frac{5}{8}$ in. w., $5\frac{1}{8}$ in. h.

E. D.

Profile and bust of a lady turned towards the right. Black dress, lace collar, and a knot of ribbons at the back of the head, descending as low as the shoulder.

TRIAL PROOF.

(*a*) As described. Coll. H.*

* The plate is destroyed.

× The wife of Mr. Haden, a daughter of Major George Washington Whistler, an eminent American engineer. He died in St Petersburg in the service of the Emperor of Russia (Nicholas)

9.

A LADY READING.

$6\frac{2}{8}$ in. w., $4\frac{5}{8}$ in. h.

E. D.

A lady, her profile towards the right, reads a book; a lamp and cup and saucer near her. "*Seymour Haden*," in reversed characters.

TRIAL PROOFS.

(*a*) The lamp stands on a white china bowl, which is reversed. **E.** A fragment only. Coll. H.

(*b*) The bowl has a design upon it, and the background is nearly clear. **E. D.** Coll. D.

(*c*) The bowl is removed, and there is dry point work everywhere. "*Seymour Haden*," half effaced. Colls. H., D.

PUBLISHED STATE.

First. — As described. The background is entirely covered with work, and a curtain behind the lamp is well defined.*

* Very few impressions were printed, and the plate was destroyed.

Mrs Seymour Haden

10.

AMALFI.

$3\frac{1}{8}$ in. w., $4\frac{5}{8}$ in. h.

E. D.

An overarched street in Amalfi; clothes drying on the second arch; on the fourth a figure.

TRIAL PROOF.

(*a*) The wall on the left is nearly clear. Colls. H., D.

PUBLISHED STATE.

First. — There is much dry point on the wall, and the word "*Amalfi*" is added.*

* The plate is missing. [illegible] one of the [illegible] sketches referred to above

11.

× THAMES FISHERMEN.

$8\frac{4}{8}$ in. w., $5\frac{6}{8}$ in. h.

E. D.

A river, which occupies the whole width of the foreground, loses itself suddenly in the middle distance; on the right are large trees inclined in opposite directions, and in front two boats, in one of which are two fishermen, one of them seated. On the opposite bank, smaller trees, and above them are two large birds. A flock of smaller birds is seen in the right distance. "*On the Thames, F. S. Haden, 1859.*"

TRIAL PROOF.

(*a*) The trees on the right have the character of bushes; there are no birds, and cumulus and stratus form the sky. There is a tree in the distance (strongly reflected in the water), which occupies the exact centre of the composition. Two impressions only in weak brown ink. Coll. H.

PUBLISHED STATES.

First. — As described; the trees on the right are well defined; the central tree in the distance is replaced by a group of several trees with truncated tops; the sky is formed by stratus only. *80 impressions printed by Delatre, in strong brown ink on India paper.*

Second. — The plate is grey and denuded of bur. Two tall trees on the left bank are turned into one, and the larger birds on the right are removed.

Third. — The plate, which in the previous states was wholly in dry point, is now bitten, and the effect is black and heavy.*

* The plate is destroyed. and impressions of any sort have become exceedingly scarce

× This plate is not from nature, but a composition in dry-point impressed upon the copper. The trial proofs consequently are very unlike the finished plate and the first state may be said to have never come into the market

12.

KENSINGTON GARDENS. *The small plate.*

$4\frac{5}{8}$ in. w., $6\frac{2}{8}$ in. h.

E.

Two white paths are cut through the sward in such a way as to avoid three large trees which grow there. Beyond the second path is a low hedge, behind which is the back of Harrington House. "*Kensington, Seymour Haden, 1859*;" and again, in smaller characters, "*Seymour Haden.*"

TRIAL PROOF.

(*a*) A lady is introduced carrying a parasol.

PUBLISHED STATES.

* *First.* — As described; the lady is removed.

Second. — There is much dry point on the sward, and the second signature is replaced by "*Kensington Gardens.*" *Published in* "*Etudes à l'eau forte,*" *No. iii.*

* The plate is destroyed.

× The first state which is very scarce (not more than a dozen impressions having been printed) is the best. It is printed in brown ink on vergé paper by Delâtre, and never came into the market. There is considerably less work on the sward than in the second state.

13.

MYTTON HALL.

$10\frac{2}{8}$ in. w., $4\frac{6}{8}$ in. h.

D.

A shady avenue of yews leads up to the doorway of an old hall, which receives the full light of the sun. On the sward in front are two stone balls. "*Seymour Haden, 1859.*"

X TRIAL PROOF.

(*a*) Without the signature. Colls. H., D.

PUBLISHED STATE.

First. — As described. *Published in "Etudes à l'eau forte," (No. xxiv.)**

* The plate is destroyed.

x Though very rare this trial state is never good being very badly printed in light brown ink, and dirty in appearance. Mytton Hall is an old Hunting the Berwick house, which Mr Haden was in the habit of staying at for the purpose of his salmon fishing in the river Ribble ("the Lancashire River") which runs passed it.

14.

EGHAM.

$7\frac{7}{8}$ in. w., 5 in. h.

E.

In the right foreground two punts are moored to the bank; beyond these are four white posts, and, to the left, is another post with distant landscape strongly reflected in the water. In the sky may be counted three birds. "*F. S. Haden, 1859.*" "*Egham, Thames,*" in reversed characters on the right.

PUBLISHED STATES.

First. — As described; one of the punts is white, and the signature is in small characters.

Second. — Both punts are shaded, 13 or 14 birds may be counted in the sky; the signature is in larger characters and the word "*Thames*" is obliterated by additional work on the reeds. †

Third. — The plate is re-bitten and the signature erased; but the word "*Egham*" remains. *Published in "Etudes à l'eau forte," (No. xii.)**

* The plate is destroyed.

† The Editor has an unique impression in this state, in which there are only four birds.

* This and No. 15 were done on the same day and from the same object, one looking up and the other down the river. The first state of which perhaps a dozen were taken is the best, but there are a few impressions of the second state in brown ink on vergé by Slater which perhaps best represent the intention of the plate.

15.

EGHAM LOCK.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in h.

E.

The river, which occupies the whole width of the plate in front, becomes suddenly narrowed in the middle, by the lock. In mid distance is a tree, the reflection of which in the water, is broken by the current. "*Egham Lock. Seymour Haden,*" in dry point.

TRIAL PROOFS.

(*a*) Unique. The water is rendered turbulent by the opening of one of the lock gates (which, however, is not seen) on the right. A wooden camping encloses the pool in front, and the sky is troubled. No signature. Coll. D.

(*b*) The wooden camping and troubled water are removed from the foreground; but the sky is imperfectly cleared. No signature. Coll. D.

PUBLISHED STATES.

First. — As described; the sky is still a little dirty. *Published in the "Gazette des Beaux Arts," 1st Series, Vol. xvii., 1864, p. 358.*

Second. — The signature is removed and the sky is made quite white. *Published in "Etudes à l'eau forte" (No. xiii.)*

Third. — The plate has been mezzotinted, ~~and a few~~ but no impressions have been taken from it. – in fact the plate [illegible]

[illegible]

16.

SUB TEGMINE.

$5\frac{7}{8}$ in. w., $6\frac{2}{8}$ in. h.

E. D.

A pensioner lies under the shade of the trees in Greenwich Park. On the brow beyond are a man and woman seated. "*Greenwich Park, 1859.*"

TRIAL PROOF.

(*a*) The plate measures $5\frac{7}{8}$ in. w. by $8\frac{7}{8}$ in. h. "*F. S. Haden, Greenwich Park, 1859.*" Three taken. Colls. H., D. ✗

PUBLISHED STATES.

First. — As described. The man's feet and "*F. S. Haden*" are removed.

Second. — "*Seymour Haden*" is added in dry point.*

* The plate is destroyed, about 30 impressions in all having been taken from it.

✗ Trial (a) quite the only known of this impression is by far the best

17.

OUT OF STUDY WINDOW.

$10\frac{1}{8}$ in. w., $4\frac{2}{8}$ in. h.

E.

A range of trees seen (in 1859) from an upper window in Mr. Haden's house, in Sloane Street. In mid-distance is the suburb of Brompton. Above are clouds (cumulus and stratus) charged with rain. "*Out of Study Window, H.*" and "*S. Haden.*"

TRIAL PROOFS.*

(*a*) Before any indication of a shower on the left. A single impression taken. Coll. H.

(*b*) With suggestions of a shower on the left. Two impressions. Colls. H., D.

(*c*) Appearance of shower imperfectly removed. Six impressions. Colls. H., D.

PUBLISHED STATE.

First. — As described; the signature "*S. Haden*" added. *Published in* "*Etudes à l'eau forte,*" (*No. i.*).†

* The trial impressions are all printed in Bistre on verger paper. rare the best

† The plate is destroyed.

18.

FULHAM.

11 in. w., $4\frac{4}{8}$ in. h.

E. D.

Houses by the river, at Fulham, with its double church tower, are flanked on the right by a bridge; in front, are two tree stems in outline, and, on the left, poplars. "*Seymour Haden*" and "*Fulham.*"

TRIAL PROOFS.

(*a*) With three poplars only, and with the words, "*Fulham on the Thames.*" E. Coll. H.

(*b*) Four poplars have been added in outline. E. D. Coll. H.

(*c*) "*Seymour Haden*" replaces "*Fulham on the Thames.*" Coll. H.

PUBLISHED STATES.

First. — As described. "*Fulham*" added. *Published in the earlier numbers of* "*Etudes à l'eau forte,*" (*No. vi.*)

Second. — The church tower is entirely changed, and the bridge, which was of stone, is now of wood. "*Fulham, S. H.,*" only. *Published in the later numbers of* "*Etudes à l'eau forte*" *in substitution for the First State.**

* The plate is missing, and worn out impressions of it, in which the letters, in lieu of being in autograph, are printed, and to which the words, "Sculpsit" and "Fulham sur la Tamise," have been added, are being sold (without Mr. Haden's sanction) in Paris.

* Impressions this plate occurs unsigned by the [illegible] in general except as to the impressions published in the Etudes. It should be looked upon with suspicion. The [illegible] in the Paris impressions are now [illegible] & they (completely worn out) are those [illegible] about the first or early state.

19.

× ON THE TEST.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

The sun has sunk behind distant hills, which enclose a rich, thickly inhabited plain. In mid-distance a row of cottages are half hidden in trees reflected in the river. On the right are poplars, a rustic bridge, and a flock of sheep. "*Seymour Haden.*"

TRIAL PROOFS.

(*a*) "*On the Test near Romsey, 1859. F. S. Haden.*" Colls. H., D.

(*b*) The above inscription and signature are replaced by "*Seymour Haden.*" Coll. D.

PUBLISHED STATE.

First. — As described. The trees on the left are more worked upon, and the form of the rushes in the foreground and the flock of sheep more defined. "*Seymour Haden*" is re-written over the previous signature.

× This plate and No 20 were done the 1st time by one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream.

20.

A WATER MEADOW.

$8\frac{7}{8}$ in. w., 6 in. h.

E.

A meadow fringed with trees, those on the right being very tall, stretches across the plate. On the right, open water with reeds and saggitaria. Towards the left, an old wooden sluice overgrown with rushes and flags. The sun is at its zenith, and projects its rays downwards in all directions.

TRIAL PROOFS.

(*a*) No water is seen owing to the growth of rushes. "*1859*." Coll. H.*

(*b*) The rushes are partly cleared away; but a patch of them is still left. The water is not yet indicated. "*1859*" removed. Colls. H., D.

PUBLISHED STATE.

First. — As described.

* In Mr. Haden's collection there is a touched proof with storm effect.

I like this plate which is a very great deal

21.

EARLY MORNING—RICHMOND.

$10\frac{7}{8}$ in. w., $4\frac{3}{8}$ in. h.

E. D.

On the left, beyond a row of trees disposed obliquely across the picture, is a plain in full sunlight. In the right foreground are other trees, which project heavy shadows on each other and across the path. "*F. S. Haden, 1859.*"

PUBLISHED STATES.

First. — As described; the plate is extensively foul-bitten.

Second. — The plate is cleaned. "*To Dasha*" appears on one of the trees, and the signature is replaced by "*The lark at heaven's gate sings.*" *Published in* "*Etudes à l'eau forte,*"* (*No. x.*)

* The plate is destroyed.

* This was done actually at Surrey, the first time, as usual in, for the back the cleaning and improvements of the plate having done nothing for it

22.

KIDWELLY TOWN.

9 in. w., 6 in. h.

E.

A number of houses, with white walls, grouped round a church tower, strongly reflected in still water. On the right, a bridge with two arches; the sky clear except a few stratus. "*F. S. Haden, 1859.*"

TRIAL PROOF.

(*a*) The plate is foul; the church tower is open above, and there are birds in the sky. Colls. H., D.

PUBLISHED STATE.

First. — As described; the plate is cleaned, the birds have disappeared, and the church tower has been covered in. *Published in "Etudes à l'eau forte,"* (No. xxiii.)*

* The plate is destroyed.

23.

KIDWELLY CASTLE.

6 in. w., $3\frac{6}{8}$ in. h.

E.

A castle, flanked by round towers, dominates the hamlet of Kidwelly, South Wales. "*Seymour Haden.*"

TRIAL PROOF.

(*a*) With the words, "*Kidwelly Castle, 1859.*" Coll. H.

PUBLISHED STATE.

First. — As described. *Published as a head piece in the text of "Etudes à l'eau forte."**

* The plate is destroyed.

Done from the railway station, while waiting for the train

24.

THE MOUTH OF A BROOK.

$8\frac{7}{8}$ in w., 6 in. h.

E.

Branches of young oak, mixed with genista intertwine and hang over a narrow sluggish stream, which, towards the foreground, suddenly increases its volume so as to occupy the whole width of the plate. In front is a tuft of reeds and carex; on the right, a white tree stem. In left corner nearly illegible, "*S. Haden, 1859.*"

TRIAL PROOFS.

(*a*) As described. Four impressions only had been taken of this state, when, in an attempt to re-bite it, the larger portion of the plate was destroyed. Colls. H., D.

(*b*) The plate is cut down to $3\frac{3}{8}$ in. w., 6 in. h. Colls. H., D. and was destroyed after 6 impressions

The best piece of foliage work I think I have ever done. It was very close like others of the castle plate, however, it was laid aside after four impressions had been printed, and when taken up again was past recovery from oxidation. A proof brought recently at auction 28 guineas, bought [illegible] by Mr [illegible] and [illegible]

25.

THE MOUTH OF A BROOK.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in h.

D.

The subject is the same as No. 24, but the whole is expressed in dry point. "*Francis Seymour Haden.*"

TRIAL PROOFS.

(*a*) Lightly sketched in in black and without the signature. Coll. H.

(*b*) The same a little further advanced. Coll. D.

(*c*) As described; in brown ink. About six impressions printed and the plate destroyed. Coll. D.*

* This plate was done by Mr. Haden as a sort of *In memoriam* of the plate No. 24.

26.

KENSINGTON GARDENS.—*The Larger Plate.*

5 in. w., 8 in. h.

E.

An old tree divides half-way up its stem into two main branches, the left one of which is more subdivided than the right. The light is concentrated on the upper branches, and the distance closed in by numerous tree stems. "*Seymour Haden, 1860.*"

TRIAL PROOF.

(*a*) There are as yet no definite shadows on the foliage behind the main tree. Colls. H., D.

PUBLISHED STATE.

First. — As described; the shadows on the foliage are now well expressed. *Published by the Etching Club.**

* The plate is destroyed.

27.

STEMS.—*A Study.*

$4\frac{1}{8}$ in. w., $5\frac{5}{8}$ in. h.

E.

An open uncompleted sketch of tree trunks in a wood near Windsor. "*Seymour Haden.*"

TRIAL PROOFS.

(*a*) Without signature. The plate measures 6 in. w., $8\frac{7}{8}$ in. h. Coll. D.

(*b*) The same, but with signature. Colls. H., D.

(*c*) As described, the plate reduced. Colls. H., D.

28.

A BY-ROAD IN TIPPERARY.

$11\frac{2}{8}$ in. w., $7\frac{4}{8}$ in. h.

E. D.

The outskirts of a wood. A number of trees dispose themselves into two main groups, and overshadow with their branches an open space on the left, through which is a roadway. Two trees, more prominent than the rest, receive on their trunks well-defined shadows of their principal branches. "*Seymour Haden, 1860.*"

TRIAL PROOFS.

(*a*) Before much foliage, and the shadows mentioned. E. Colls. H., D.

(*b*) The upper parts of the trees on the left are foliated. E. D. Colls. H., D.

PUBLISHED STATES.

* *First.* — As described; with the addition of a cart in the roadway.

Second. — The cart has disappeared, and the parts foliated on the left are now bare.

NOTE.—This plate was destroyed after about 20 impressions of each State had been taken.

* Like [illegible] the plate after [illegible] impressions had been taken was mislaid and greatly injured — so that the trial and first states are immeasurably the finest

29.

COMBE BOTTOM.

6 in. w., $4\frac{4}{8}$ in. h.

E. D.

A sandy space in a wood. On the right, two rabbits alarmed by their own shadow. "*S. Haden, Shere.*"

TRIAL PROOFS.

(*a*) Before the introduction of the rabbits. Foliage on the right continued to within an inch of the bottom of the plate. On the left, descending the hill, a cart and horse followed by a man on foot. E. "*F.S. Haden, 1860,*" and "*Combe Bottom.*" Colls. H., D.

(*b*) The foreground is entirely cleared of foliage and figures. E. "*Seymour Haden.*" Colls. H., D.

(*c*) The rabbits are introduced, but as yet have no shadow. E. D. Colls. H., D.

PUBLISHED STATE.

First. — As described; the shadows of the rabbits being etched in. *Inserted in the earlier numbers only of "Etudes à l'eau forte" (issued in 1865), to block out a portion of the letter press.*

* The trial proofs alone are desirable and they should — if I may say so — be good. I've very rare except in the published state, and I have given £8. for it at auction.

30.

THE HOLLY FIELD.

5 in. w., 2 in h.

E.

A field, in which are several holly trees. In the left foreground stems of larger growth. "*Seymour Haden.*"

PUBLISHED STATE.

First.. — As described. *Published as a tail piece in "Etudes à l'eau forte."**

* The plate is destroyed.

31.

A COTTAGE PORCH.

$4\frac{5}{8}$ in. w., 6 in. h.

A cottage porch seen from within; the outer door is open, and receives the shadows of trellis work outside. To the left, a window, through which is seen a church spire.*

* This subject is sketched on the plate, but has not been bitten in.

32.

A COTTAGE PARLOUR.

$4\frac{5}{8}$ in w., 6 in. h.

Three cottage rooms, open one into another, with a step between each. On the left, a piano; and on the right, behind the door, books and maps.*

* Sketched on the plate only; not bitten in.

33.

A COTTAGE WINDOW.

$8\frac{2}{8}$ in. w., $5\frac{6}{8}$ in. h.

E. D.

Through a window, the lattice of which opens outwards, is a garden with trellised roses, and a village church. A white cat on the window sill cleans her face with her paw.*

TRIAL PROOFS.

(*a*) As described above. One impression only. Coll. H.

(*b*) The plate cut down to $6\frac{5}{8}$ by $4\frac{7}{8}$. "*S. Haden, 1860.*" Two or three impressions only. Coll. D.

* The plate is destroyed.

34.

SHERE MILL POND.—*A Small Study.*

7 in. w., 5 in. h.

E.

A study, in smaller proportion of No. 35.

TRIAL PROOFS.

✗ (*a*) Unique impression, with trees on the right. Coll. D.

(*b*) The trees on the right are erased. Colls. H., D.

[illegible] (a) alone proof. It is less a study for the larger plate than that being done on a small plate, and found too small, the larger plate was substituted for it

35.

SHERE MILL POND.—*The Large Plate.*

13 in. w., 7 in. h.

E.

To the right is a bed of reeds, dominated by trees of dark foliage, among which are some poplars; to the left, on the same plane, are other trees of younger growth, with barns, outhouses, and more poplars, and in the distance the whitened buildings of a mill; the whole strongly reflected in a pool of still water. A wild duck rises out of the rushes on the right. "*Seymour Haden, 1860.*"

TRIAL PROOFS.

(*a*) Before the signature, the poplars on the right or the introduction of the duck. Touched with sepia; Coll. D. A fragment only; Coll. H.

(*b*) The duck and a sky are etched in, "*Shere Mill Pond.*" Coll. H.

PUBLISHED STATES.

First. — As described; with the sky. "*Seymour Haden, 1860,*" replaces "Shere Mill Pond."

Second. — The sky has been removed. *Published in* "*Etudes à l'eau forte,*" (*No. xxi.*)

The detail of Shere Pond would be beyond any question, but, on the other hand it is not so good a plate as the Three Arrands. Since its very "Old Tower" Shere. It is also a long way behind such a plate as "Chalking Farm" or Marsham Bridge. It is immeasurably inferior to a "Lancashire River" for all that "Shere" will always be a popular plate, and will maintain its value. Moreover it will shortly be a very rare plate seeing that it was destroyed, while there were

Yet no impression to be taken from it to make up the 500 provided for.

36.

AMSTERDAM.

$4\frac{6}{8}$ in. w., $8\frac{4}{8}$ in. h.

E.

Five sketches of the sea face of Amsterdam etched at the back of a plate. "*Sea face of Amsterdam from the Tolhuis, S. Haden, f^t^ 1863,*" in reversed characters; and below, also in reverse, seven lines of writing, commencing "*This is the centre of the town,*" &c.*

TRIAL PROOF.

(*a*) As described. Colls. H., D.

* Two or three proofs only were taken, and the plate was divided into Nos. 37 and 38, the other three sketches being destroyed.

37.

AMSTELODAMUM.

$4\frac{5}{8}$ in. w., 4 in. h.

E.

The third sketch from the top, cut out of plate 36; above, a scroll, with the words "*Hic terminus hæret*" and "*S. Haden, 1863,*" in red ink; the subject below being in black, with the word "*Amstelodamum*" on the right.

TRIAL PROOF.

(*a*) Before the sky, the scroll, or any writing. Colls. H., D.

PUBLISHED STATE.

First. — As described. *Published as a tail piece in "Etudes à l'eau forte."* *

* The plate is destroyed.

38.

AMSTERDAM. *A Fragment.*

$4\frac{6}{8}$ in. w., $4\frac{5}{8}$ in. h.

E.

The fifth sketch cut out of plate 36. A few houses only. No signature.

TRIAL PROOF.

(*a*) As described. Coll. H.*

* The plate is destroyed.

39.

CRANBROOK.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

A hillside at the bottom of which, on the left, is a village, and, beyond the village, the sea. In the right foreground a woman, a girl and a dog, and above, two other figures coming down the hill. "*Cranbrook, 1863*," and "*Seymour Haden.*"

TRIAL PROOFS.

(*a*) There is a field in place of the sea, the dog is only sketched in; "*Cranbrook, 1863.*" Colls. H., D.

(*b*) The sea is added. Coll. H.

(*c*) There is one ship at sea. Colls. H., D.

PUBLISHED STATES.

First. — As described; "*Seymour Haden*" added, but the dog is still only sketched in, and there is but one ship at sea.

Second. — The dog is black, and there are two ships at sea.

40.

THE LETTER. *A Study.*

5 in. w., $8\frac{7}{8}$ in. h.

D.

A study for No. 41.

TRIAL PROOF.

(*a*) The wall behind the figure, receives the shadow of a glazed casement.*

* This plate, together with the above trial proof from it, was destroyed as soon as executed, and it is believed that no other impression exists.

41.

THE LETTER.

5 in. w., $8\frac{7}{8}$ in. h.

D.

A lady in a black dress with a white chemisette leans against a half opened door; in her hand, which hangs by her side, is a letter. "*Seymour Haden, 1863,*" in reversed characters.

TRIAL PROOFS.

(*a*) Without the letter in the hand. Colls. H., D.

(*b*) With the letter, as above described.*

* The plate was destroyed after two or three proofs had been taken. and

42.

DUNDRUM RIVER.

$5\frac{4}{8}$ in. w., 6 in. h.

E.

A river with high, deeply indented banks, makes its exit suddenly from a dense wood in the distance. On the left bank the trees are strongly lighted, while those on the right are in deep shadow; an evening sky. With "*A River's bank*" in the handwriting of the printer.

TRIAL PROOFS.

X (*a*) Before the insertion of the name. In brown ink on verger paper. Colls. H., D.

(*b*) The same; but printed in black ink on same sheet as No. 43. Colls. H., D.†

PUBLISHED STATE.

First. — As described; printed in black ink. *Published by the Etching Club.**

* The plate is destroyed.

X Trial (a), when met with, by far the best

43.

THE TWO ASSES.

$3\frac{3}{8}$ in. w., 6 in. h.

E.

Two asses stand motionless at the foot of a clump of trees; the foreground is clear.†

TRIAL PROOF.

(*a*) Printed on the same sheet as No. 42. Colls. H., D.

PUBLISHED STATE.

First. — As described.

† This and No. 42 were originally one plate, of which no impression is known to exist; although there are some impressions in which the two plates are printed on the same sheet of paper, divided from each other by a slight space. Colls. H., D.

44.

A SUNSET IN IRELAND.

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

The subject is the same as No. 42, but executed at a later hour of the day, the effect being that of twilight. The work, also, is more extended towards the left. Near the right bank of the stream a stick stands upright in the water. "*Seymour Haden, 1863.*"

TRIAL PROOFS.

(*a*) The subject is only lightly drawn in with the needle, and is without bur. Coll. H.

(*b*) A little bur appears on the distant trees. Coll. H.

(*c*) There is more bur, and a single figure has been introduced on the left. Other proofs of this state have also printer's ink left upon them to observe the probable final effect. Colls. H., D.

(*d*) There are now two figures on the left. Colls. H., D.

(*e*) A deep, dry point stroke on the right suggests the stick in the water. Coll. H.

PUBLISHED STATES.

First — As described, but the signature is re-written. *Published in "Etudes à l'eau forte," (No. xv.)*

(*f*) Proof intermediate between the first and second state, in which the water is in flood and bank high on the left. Colls. H., D.

(*g*) Further intermediate proof with more work on the left bank and water, and with additional stratus in the sky. Coll. D.

Second. — Resembles the first; but there is more work on the left bank.*

* The plate is destroyed.

x This plate and also No 28 were done in the park of Wanstead House on the most beautiful part of Epping Forest

45.

BATTERSEA REACH.

9 in. w., 6 in. h.

E.

The Thames at Battersea, In the foreground, against the parapet, lean two idlers; in mid-stream are a number of wherries moored together; on the other side of the river are Battersea suburb and church, and a factory which has a circular roof terminated by a ball. In the distance is Barnes Railway Bridge, and on the left are two upright masts to which boats are fastened. "*Old Chelsea, Seymour Haden, 1863. Out of Whistler's window.*"

TRIAL PROOFS.

(*a*) There is a barge with a black sail in mid stream, and an indication only of a sky. Coll. H.

(*b*) The black barge is removed and a sky is suggested. Touched impression. Coll. D.

(*c*) The sky is now etched in, and the reflections of the houses are strengthened. Coll. H.

PUBLISHED STATES.

First. — As described; the work generally is strengthened, and a ray of light is thrown upon the parapet on the left. *Published in the "Gazette des Beaux Arts," first series, vol. xvii., 1864, p. 274.* ×

Second. — The wherries in mid-stream, the sign board in front, and the oars are removed; the sky and water are also cleared, and a balloon rises above the railway bridge. To the right "*Battersea Reach, Seymour Haden*" in place of "*Old Chelsea, &c.*" *Published in "Etudes à l'eau forte,"* (*No. ii.*)*

* In the second state of this plate, press side additions were from time to time made; so that impressions exist varying from each other in trifling details. The plate is destroyed.

When a first state of this plate (anterior to the [illegible] impressions) can be found – it is very far the best. Some, but not many, exist both on Japanese paper and fine verger – the latter with the water mark of Van der Gelder.

46.

BATTERSEA RAILWAY BRIDGE AND SUGAR FACTORY.

$6\frac{6}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

A part of the Thames looking westward from Battersea, with vessels and row boats very rudely indicated with the dry point. On the left, a boat, heeled over, on the stern of which is some writing, which is illegible. No date or signature. Coll. D.*

* Mr. Haden has no recollection of having etched this plate, which apparently no longer exists, and of which the impression in the Editor's collection is believed to be the only one taken.

47.

WHISTLER'S HOUSE, OLD CHELSEA.

13 in. w., 7 in. h.

E.

The tide is out, and the mud (in which are embedded a number of broken boats, lighters, and coal barges), is exposed. On the left, Lindsay Row; and beyond and to the right, Old Chelsea Church and Battersea Bridge. A stellated mark, like a small sun, distinguishes the chimneys of Whistler's House. A number of figures, the two foremost of which are armed with poles, hasten towards the river. "*Whistler's House, Old Chelsea, Seymour Haden, f^t. an. 1863.*"

TRIAL PROOFS.

(*a*) In the right foreground are faint indications of two figures one running and ringing a bell, the other raising a drowning person. Coll. H.

(*b*) The traces of figures above mentioned have disappeared. Coll. H.

(*c*) The star appears over the chimney, but the boats in front have, as yet, no reflection in the water. Colls. H., D.

PUBLISHED STATE.

First. — As described; the water receives the reflection of the boats. *Published in "Etudes à l'eau forte," (No. viii.)*

* The plate is destroyed.

Great care was taken in the drawing of the plate especially in the fore-shortening of the barge which cost me infinite trouble & vexation. It wore out very soon and had to be electrotyped before it had given its full quota of impressions (250). It is now very rare and brings from 5 to 7 guineas at sales

48.

MANORBEER CASTLE.

16 in. w., 7 in. h.

E.

A square castle, seen from the sea between two cliffs. "*Seymour Haden, 1863.*" Coarsely etched in outline for mezzotinting.*

TRIAL PROOF.

(*a*) As above. Coll. H.

* The plate was cut down and is missing.

49.

NEAR THE GRANDE CHARTREUSE.—*After Turner.*

$15\frac{4}{8}$ in. w., $11\frac{4}{8}$ in. h.

E.

The subject is taken from an original drawing made by J. M. W. Turner for the "Liber Studiorum." On the right, two tree stems stand out prominently from the back ground, which consists of a plank bridge over a rocky ravine at the bottom of which is a torrent. Parts of the etching are heightened with mezzo-tint.

PUBLISHED STATE.

First. — As described.

I had the idea of mezzotinting this plate after the original drawing which was in my possession but had little sympathy with the composition & abandoned it. The plate exists

50.

NEAR THE GRANDE CHARTREUSE.

A Study.

$15\frac{4}{8}$ in. w., $11\frac{4}{8}$ in. h.

E.

A study for No. 49.

TRIAL PROOF.

(*a*) The plate, which was made for mezzo-tinting, is bitten in too uniformly.*

* Both plate and proof are believed by Mr. Haden to have been destroyed.

51.

THOMAS HADEN OF DERBY.

$9\frac{3}{8}$ in, w., 14 in. h.

E. D.

A young man in a closely-fitting dress, seated, his chin resting in the palm of his hand, and looking towards the right. "*Seymour Haden, 1778.*" (Sic.)

TRIAL PROOF.

(*a*) The neck and face are only coarsely laid in. "*Seymour Haden, 1864,*" and, among the shadowing at the back of the figure, "*Thomas Haden, from a large picture by Wright of Derby, in the possession of the Rt. Honbe. Lord Houghton,*" and again, below, "*Thomas Haden of Derby 1778.*" Colls. H., D.

PUBLISHED STATE.

First — As described; the neck and face are remodelled, but the signature still bears the date "1778." *Published in "Etudes à l'eau forte," (No. xxv.)**

* The plate is destroyed.

* My grandfather he was under a polished exterior one of the most determined men I have ever known and one of the bravest. He would have made a hero of romance if he had had the chance. At the age of 85 he defended his house against the whole mob of Derby, raging

52.

CHARLES THOMAS HADEN.

$4\frac{4}{8}$ in. w., 6 in. h.

E.

Bust of a man with short curled hair, turned towards the left. "*Charles Thomas Haden, æt.* 35, *son of Thomas Haden of Derby,*" and above, "*Seymour Haden f^t, from a marble by Alcock.*"

TRIAL PROOFS.

(*a*) With "*Charles Thomas Haden*" only. Coll. D.

(*b*) With the full inscription.* Coll. H.

* Unpublished. The "Alcock" referred to is Sir Rutherford Alcock, K.C.B., and the subject of the etching, the father of Mr. Seymour Haden. The plate is destroyed.

Greatly distinguished as a Consul in Japan & died young: I at 38

53.

SARAH AND ANNE HADEN.

$5\frac{7}{8}$ in. w., $7\frac{1}{8}$ in. h.

D.

Half length profiles, turned towards the right, of two sisters, with long wavy hair, one of whom has her arm round the neck of the other. On the stone sill below, in faint characters, "*Sarah and Anne Haden, from a picture by Wright, of Derby,*" and above, "*Seymour Haden fec^t.*"

TRIAL PROOF.

(*a*) As described. One or two impressions only taken.*

* The plate is destroyed.

Two daughters of Thomas Haden of Derby — Anne Kirk the wife of Mr King Booth, who wrote Mr. Powell. I have always understood were the founders either of the town or of the mills. I don't know which. Powell.

54.

PORTRAIT SKETCH.

$5\frac{4}{8}$ in. w., $8\frac{4}{8}$ in. h.

D.

Bust of a man full face, features not yet drawn in. "*Seymour Haden, 1864.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.*

* An unfinished portrait of Mr. Seymour Haden himself.

55.

NEWCASTLE IN EMLYN.

6 in. w., $4\frac{4}{8}$ in. h.

E.

A bend in the river Teivy, South Wales. In the distance, on the hill to the right, are trees and houses, behind which is the rising sun ; two cows are lying on the bank of the river towards the foreground ; in the middle distance, a bridge with one arch. "*Newcastle in Emlyn, Seymour Haden.*"

TRIAL PROOF.

(*a*) Without the square house on the hill. Coll. H.

PUBLISHED STATE.

First — With the square house on the hill. *Published in* "*Etudes à l'eau forte,*" (*No. xx.*)*

* The plate is destroyed.

56.

HOUSE OF THE SMITH.

6 in. w., $4\frac{4}{8}$ in. h.

E.

A roadside house by a river, to which is attached a sign "Ben Davis, Smith." A covered chaise cart before the door. "*Newcastle Emlyn*, 17 *Aug.*, *1864*, *S. Haden.*"

TRIAL PROOF.

(*a*) A man with a coracle on his back quits the water. Coll. D.

PUBLISHED STATES.

First — The man with the coracle has disappeared. *Published in* "*Etudes à l'eau forte*," (*No. xviii.*)

Second. — A large flat stone in the foreground has been removed, and a hollow under a tree, on the right overhanging the water, filled in.

57.

KENARTH.

E.

6 in. w., $4\frac{4}{8}$ in. h.

Cows in the Teivy at a spot where the river, overhung by trees, makes a sort of double bend. "*Kenarth*, *S. Wales*, *1864*, *S. Haden.*"

PUBLISHED STATES.

First. — As described. *Published in* "*Etudes à l'eau forte*," (*No. xix.*)

Second. — The plate is mezzotinted.

58.

KILGAREN CASTLE.

6 in. w., $4\frac{4}{8}$ in. h.

E.

On a high bank of the same river, the ruins of a stronghold about which circle innumerable jackdaws; on the left bank, men with coracles. "*Kilgaren Castle, 17 Aug., 1864.*"

PUBLISHED STATE.

First. — As described. *Published in* "*Etudes à l'eau forte,*" (*No. xvii.*)*

* The plate is destroyed.

59.

A CHILD'S HEAD.

$4\frac{3}{8}$ in. w., $5\frac{6}{8}$ in. h.

D.

The full face of a village child in a round hat; sketched in with the dry point. "*At the back of the Kilgaren plate.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.*

* The plate is destroyed.

60.

CARDIGAN BRIDGE.

6 in. w., $4\frac{4}{8}$ in. h.

E.

The Teivy near the sea; to the right, the white walls of a hamlet; the sun sets over distant hills on the left. "*From the Bridge at Cardigan, Aug. 17, 1864.*"

PUBLISHED STATES.

First. — As described. *Published in* "*Etudes à l'eau forte,*" (*No. xvi.*)

Second. — The plate is mezzotinted.

The last six plates (from No. 55 to No. 60) were etched, Mr. Haden informs the Editor, in one day, August 17th, 1864.

61.

THE FISHERMAN.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

A man in a flat hat and with a large beard is in the act of fishing. To the left is a river, on the farther bank of which is a large castellated mansion.

TRIAL PROOFS.

(*a*) The pure etching. The lower half of the man, and the turrets of the mansion are not yet etched in. "*Seymour Haden.*" Colls. H., D.

(*b*) The figure of the man is completed, and there is additional work on the trees. Coll. D.

✗ PUBLISHED STATE.

First. — As described. The plate is mezzotinted. The turrets are introduced, and the white figure of the fisherman is relieved against a background of dark trees.

✗ I doubt if any impressions of the plate (only tractly magnitude) exist. I have none, nor am I sure that the plate itself is not destroyed

62.

PENTON HOOK.

$9\frac{4}{8}$ in. w., 6 in. h.

E.

The riven stem of an old willow tree, near which is a seated figure, stands half in and half out of the water, which occupies the whole of the foreground. On the left, among the reeds, a boy fishing.

TRIAL PROOFS.

(*a*) The old tree is dark against a light background. Colls. H., D.

(*b*) The tree is more worked upon and, with its reflection, is in still greater contrast with the white background. Colls. H., D.

× PUBLISHED STATE.

First. — Nearly the whole of the tree has been taken out and re-etched. It is now strongly accentuated, but white against a white background.

× The first published state is the first [illegible]

63.

× THE LOVERS' WALK.

$9\frac{4}{8}$ in. w., 6 in. h.

E. D.

A shady pathway between two rows of old willow trees, terminates in an open space in which is seen a water mill in broad sunlight. A pair of figures in the distance. "*Thames Ditton, Seymour Haden, 1864.*"

TRIAL PROOF.

(*a*) The tree stems are alone indicated. Coll. H.

E

× There is a later [illegible] on a second plate [illegible] impression [illegible]. The first plate was [illegible]

64.

THAMES DITTON—WITH A SAIL.

$9\frac{3}{8}$ in. w., 6 in. h.

E. D.

To the left, on the opposite side of a river in which is an island, is a village street; in the right foreground the leafless stem of an ancient willow; near a second tree, in the centre a sailing boat in which are seated two figures. "*Thames Ditton, Seymour Haden, 1864,*" in reversed characters.

TRIAL PROOF.

(*a*) The hull of the boat is not expressed. Coll. H.

PUBLISHED STATES.

First. — As described; the hull of the boat is put in in dry point, and there is additional work. *About 15 impressions only taken.*

*Second.** — The plate is reduced to 8 in. w., by $5\frac{3}{8}$ in h. The hull of the boat is removed, and "*Thames Ditton, Seymour Haden, 1864*" replaces the reversed subscription of the first state.

* The plate is missing and worthless impressions of this reduced plate, heavily rebitten, are being sold in Paris.

Trial proof, without the hull found in the boat.

65.

RAILWAY ENCROACHMENT.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

To the right, on the opposite side of a river, a woody bank; in front of which are several large trees. To the left, on the same plane, a portion of the bank is denuded and cut up by railway constructions. "*Kew, 1864.*"

PUBLISHED STATE.

First. — As described. *Published in* "*Etudes à l'eau forte,*" (*No. ix.*)*

* The plate is destroyed.

66.

BRENTFORD FERRY.

$8\frac{4}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

The right bank of a tidal river is supported by piles. On a projecting tongue of the opposite bank are distant trees strongly reflected in the water. "*Brentford Ferry, Seymour Haden, 1864.*"*

TRIAL PROOF.

(*a*) A bank of mud projects into mid stream. Colls. H., D.

PUBLISHED STATES.

First. — The mud has disappeared, and the water, in which the subject is now strongly reflected, comes up close to the river bank. *Published in* "*Etudes à l'eau forte,*" (*No. xiv.*)

Second. — A portion of the foreground has been removed and the plate ~~mezzotinted.~~ prepared for mezz

* On an impression in the Editor's collection, the words "To Whistler" appear in dry point in the top left hand corner. The plate is destroyed.

67.

THE TOWING PATH.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

A lady holding a sky terrier in a leash, walks on the bank of a broad and tranquil river, in the middle of which is a wooded island. "*The Towing Path*," and "*Seymour Haden, 1864.*"

TRIAL PROOFS.

(*a*) The subject slightly laid in. "*Seymour Haden, Kingston-on-Thames*," reversed. Coll. D.

(*b*) The same, with more work. The line of the towing path strongly expressed. Coll. H.

(*c*) The strong line of the towing path is removed, and the dog introduced. "*Kingston-on-Thames*," replaced by "*Seymour Haden, 1864.*" There is much bur. Coll. H.

(*d*) The bur is reduced, and the towing path is indicated by a new and finer line. Coll. H.

(*e*) "*Hampton Court*" is added on the left. Coll. D.

PUBLISHED STATES.

First. —As described; "*Hampton Court*" is removed, and "*The Towing Path*" inserted on the right. *Published in* "*Etudes à l'eau forte*," (*No. iv.*).

Second. — The figure of the lady is replaced by a second dog.

He never always thought this one of his best plates, an opinion [illegible], in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite. The plate [illegible] that he will one day print it without these accessories, when we know it will be —

68.

EVENING.

$3\frac{6}{8}$ in. w., $5\frac{7}{8}$ in. h.

E.

Part of the same subject as No. 67. Cut from the plate N°. 69, which had been extensively foul bitten. "*Seymour Haden, 1864,*" written *à double trait.**

TRIAL PROOFS.

(*a*) The line of foul biting ends abruptly half an inch from the left hand margin of the plate; a boat with figures in it is clear of the reflection on the water. Colls. H., D.

(*b*) The boat is now involved in the reflection, and the line of foul biting harmonized by new work. "*Seymour Haden, 1864.*" Colls. H., D.

PUBLISHED STATE.

First. — There is still more work in the reflections, and the signature is re-written as described. *Published in "Etudes à l'eau forte," (No. xxii.)*

* The plate is destroyed.

69.

BOYLE'S FARM.

$9\frac{3}{8}$ in w., $5\frac{7}{8}$ in h.

E.

The larger plate, referred to at No. 68, before the accident by foul biting. The subject is the same as that of "The Towing Path," but imperfectly bitten.

TRIAL PROOF.

(*a*) As described; unique impression. Coll. H.*

* The plate is destroyed; being first cut down, as mentioned, to form plate No 68.

70.

FROM THE MITRE.

$9\frac{3}{8}$ in. w., 6 in. h.

E. D.

The Thames at Hampton Court looking towards Thames Ditton. On the left is a bank of trees, and on the right the distant river.

TRIAL PROOF.

(*a*) As described; one impression only taken. Touched. Coll. H.

71.

SHEPPERTON.

$4\frac{6}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

A double gabled house with wooden outbuildings and trees, strongly reflected in the water, is enclosed within a white wall, against which are two figures. To the left, are a row of dark palings inclined forwards, and a sign board on which is an anchor. "*Shepperton, Seymour Haden, 1864.*"

PUBLISHED STATES.

First. — As described. *Published in "Etudes à l'eau forte,"* (*No. vii.*)

Second. — The trees are more worked upon, and the plate has more colour.*

* The plate is destroyed.

72.

SHEPPERTON—A FRAGMENT.

$3\frac{6}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

A village street formed by houses and a row of trees, has direct access to a river, on which are two punts moored against a post. This and 71 were originally one plate.*

TRIAL PROOF.

(*a*) As described; two impressions only taken, one of which is in Coll. D., and the other, touched with pencil, in Coll. H.

* The plate is destroyed.

73.

KEW SIDE.

$5\frac{5}{8}$ in. w., 6 in. h.

E.

Riverside houses at Kew; on the right a large tree and an irregular railing; in the foreground two figures with dogs. "*Kew, Seymour Haden.*"

TRIAL PROOF.

(*a*) A man leans on the railing; the group in front consists of six figures. Colls. H., D.

PUBLISHED STATE.

First. — As described. The tree now casts a shadow on the largest house. *Published in "Etudes à l'eau forte," (No. xi.)**

* The plate is destroyed.

74.

KEW SIDE.—DOG BEGGING.

$3\frac{5}{8}$ in. w., 6 in. h.

E.

On the left, a boy who leans against a post, making a dog beg; a larger post close by; in mid-distance, a row of small vessels embedded in the mud, with houses and trees beyond.

TRIAL PROOFS.

(*a*) As described; the boy is white. Colls. H., D.

(*b*) The boy is shaded—"*Seymour Haden*"—and "*Strand at Kew*" added. Coll. H.

* The plate is destroyed.

75.

KEW SIDE.—*The Large Plate.*

$9\frac{4}{8}$ in. w., 6 in. h.

E.

The subject of Nos. 73 and 74 united on one plate.

TRIAL PROOF.

(*a*) Only lightly sketched in, and the plate divided after two impressions had been taken. Coll. D.

76.

ISLEWORTH.

$4\frac{3}{8}$ in. w., 6 in. h.

E.

A portion of the suburb of Isleworth seen under an arch of Kew Bridge. "*Isleworth, 1864.*"

TRIAL PROOFS.

(*a*) As described; the arch is not indicated. Colls. H., D.

(*b*) The contour of the arch is indicated by a single line. Colls. H., D.

77.

KEW AIT.

$5\frac{1}{8}$ in. w., 6 in. h.

E.

An open reach of the Thames above Kew Bridge. On the left, large trees down to the water's edge; on the right, a wooded bank and a portion of the mud of the river exposed. "*Kew, Seymour Haden, 1864.*"

TRIAL PROOF.

(*a*) As described. Coll. H.

78.

ISLEWORTH AND KEW AIT.

$9\frac{3}{8}$ in. w., 6 in. h.

E.

The subjects of Nos. 76 and 77 on one plate. "*Seymour Haden, 1864;*" "*Kew Bridge.*"

TRIAL PROOF.

(*a*) Only one impression taken, and the plate at once divided. Coarsely drawn upon with ink and pencil. Coll. D.

Nos 73 to 78 were all done during a stay of a day or two at the home of the Charles. A Lake now in America.

79.

"CROQUIS."

$3\frac{7}{8}$ in. w., $5\frac{2}{8}$ in. h.

E.

Two figures are slightly sketched in at the foot of a tree without leaves or branches, which inclines towards the left. On a posterior plane towards the right, foliated trees sketched in; beyond, a suggestion of distance. Zinc plate.

PUBLISHED STATES.

First. — As described. 12 impressions printed.

Second. — The same; with lines of erasure across the plate, and in dry point (in the handwriting of Delatre) "*B* × 12" (the 2 reversed), and "*Biffè. A.D.*"*

* The plate is destroyed.

80.

"GRIFF."

$5\frac{7}{8}$ in. w., $9\frac{4}{8}$ in. h.

E. D.

The profile of a man with beard and moustaches and a high forehead, looking down and turned towards the right. "*Kew, June 5, 1864.*"

TRIAL PROOFS.

(*a*) Several impressions in red ink, most of which were destroyed. E.

(*b*) A single impression in black ink. E. Coll. H.

PUBLISHED STATE.

First. — The head is worked upon with drypoint.

a portrait of Charles a Beck

81.

LA BELLE ANGLAISE.

$5\frac{4}{8}$ in. w., $8\frac{4}{8}$ in. h.

E. D.

The half profile of a young lady in a large felt hat and cock's feathers turned towards the right; an abundance of hair falls upon the shoulders, and the left hand is raised towards the neck. "*Seymour Haden, 1864.*"*

TRIAL PROOFS.

(*a*) In pure etching. Coll. H.

(*b*) With much dry point, especially below the hand. A few impressions only. Colls. H., D.

* The plate, which was never published, is destroyed.

82.

A RIVER IN IRELAND.

14 in. w., $9\frac{4}{8}$ in. h.

E.

A narrow river takes its course through a wood; its right bank, on which are high trees surrounded by a railing, projects far into the stream; its left, which is on a posterior plane, is without any railing. The portion of the left bank nearest the spectator is white, and on it "*Seymour Haden, 1864*," the figure 4 being reversed.

PUBLISHED STATES.

First. — As described; 12 impressions taken.

*Second.** — A fisherman with a rod and creel on his shoulder is prepared to cross the stream from right to left.

* It is doubtful whether any impression remains of the second state; the plate having been destroyed soon after its alteration, and an impression, surreptitiously printed and taken to Paris, having also been destroyed when it recently came up for sale there. Mr. A. W. Thibaudeau a London dealer, happened to be at the sale, and seeing that the impressions were counterfeits, had the presence of mind to buy it and leave it unsold, knowing that Mr. Haden would approve his doing so. The action was all the more praiseworthy as he had to pay £12. for it.

83.

SUNSET ON THE THAMES.

$8\frac{4}{8}$ in. w., $5\frac{3}{8}$ in. h.

E. D.

A long horizon of trees and houses in the semi-obscurity of a late evening; a barge, with sails furled, drops down with the tide; rays of bright light occupy the whole of the upper part of the sky. "*Seymour Haden ad nat 1865.*"

TRIAL PROOFS.

(*a*) The subject is only lightly etched in. Coll. D.

(*b*) Dark rays appear about the sun. Coll. D.

PUBLISHED STATES.

First. — As described; the dark rays about the sun are removed and two rays on the left have a distinct white interval between them. *Published in* "*Etudes à leau forte,*" (*No. v.*)

Second. — The interval between the two rays is filled in by new work, and stratus, obliquely disposed, are forming towards the horizon.*

* The plate is destroyed.

84.

HANDS ETCHING.—Ô LABORUM.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E. D.

A hand armed with a sharp style is in the act of etching a plate, the opposite hand being engaged in holding a sheet of paper which serves as an *abat jour*. On the left, engraver's implements, and above Horace's line, *ad lyram*. "*O Laborum dulce lenimen.*" "*Seymour Haden,*" and on one of instruments, "*1865.*"

TRIAL PROOF.

(*a*) Before the device was written in, or the plate expressed, the style resting on the paper merely. E. Coll. D.

PUBLISHED STATES.

First. — As described; but the subject traced upon the plate is only in outline. E. *Published on the title-page of the earlier numbers of* "*Etudes à l'eau forte.*"

Second. — The subject on the plate is shaded, and the hands and arms are remodelled with the dry point. E. D. *Published on the title-page of the later numbers of* "*Etudes à l'eau forte.*"*

* The plate is destroyed.

85.

HANDS HOLDING A CRAYON.

6 in. w., $4\frac{4}{8}$ in. h.

E.

The hands of a man whose body leans forward on a table, rest on a sheet of paper and hold loosely a porte crayon. "*Hic terminus hæret, 1865,*" and "*S. Haden.*"

TRIAL PROOFS.

(*a*) Before the signature. Coll. H.

(*b*) As described; the signature "*S. Haden*" added. Colls. H., D.

86.

HANDS FOLDED.

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

Two unoccupied hands; one rests on the other, the fingers being interlaced. "*Hic terminus hæret in Lond., 1865.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

All these plates of hands were done
[illegible] in the Studio. [illegible]

87.

LITTLE CALAIS PIER.

$6\frac{7}{8}$ in. w., $3\frac{1}{8}$ in. h.

E.

The town of Calais seen from the deck of a steamer as it leaves the harbour. "*Calais, S. Haden, 1865, 3 a.m.*"

PUBLISHED STATES.

First. — As described. *Published as a head piece in the text of "Etudes à l'eau forte."*

Second. — The sky and reflections in the water have been subdued and rendered more harmonious. *

* The plate is destroyed.

88.

HORSLEY'S HOUSE AT WILLESLEY.

$9\frac{4}{8}$ in. w., $6\frac{6}{8}$ in. h.

E. D.

An old Kentish house and orchard under the lea of a high bank on which are fir trees, some disused timbers, and a man chopping. "*Willesley, S. Haden, 1865.*" On Zinc.

PUBLISHED STATE.

First. — As described.*

* The plate is destroyed.

89.

HORSLEY'S ROOF.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

The belvedere and weathercock of the house described in No. 88. In front, a branch bearing apples.

TRIAL PROOF.

(*a*) As described. Coll. D.

90

HORSLEY'S COTTAGES.

$9\frac{7}{8}$ in. w., 7 in. h.

E. D.

A row of trees on the right leads up to a line of cottages and barns partly hidden by trees and surrounded by a low fence. In the left foreground is a bull calf. "*Seymour Haden.*" On Zinc.

TRIAL PROOFS.

(*a*) Pure etching. Cattle, one of them separated from the rest, graze in the the field in front; on the right a sportsman makes his way through the grass. No signature. Coll. H.

(*b*) The same, but heightened with dry point. Coll. H.

(*c*) The sportsman is replaced by "*Willesley. S. Haden, 1865.*" Touched. Coll. D.

PUBLISHED STATE.

First. — As described; the bull calf substituted for the cattle, and "*Seymour Haden*" replaces the signature of trial (*c*); the roof of one of the cottages, which, in the trial proofs, was white, now shaded by transverse lines.

91.

OLD WILLESLEY HOUSE.

$9\frac{7}{8}$ in. w., 7 in. h.

E. D.

On the right, under some fir trees, is a man mowing; on the left, behind a white wall, an old house with a high chimney, which projects a long shadow on the adjacent roof. On Zinc. "*S. Haden, 1865.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

92.

DOG AND MONKEY.

$5\frac{3}{8}$ in. w., $8\frac{3}{8}$ in. h.

E.

A dog with a monkey on his back. The hat of the monkey is ornamented with an aigrette and several feathers. "*Kew, S. Haden.*"*

TRIAL PROOFS.

(*a*) Lightly sketched in; without the signature. Above, on the right, a man's head looks down towards the left. Unique impression Coll. D.

(*b*) As described; the head of the man removed, and the signature added. Two or three impressions only. Coll. D.

* The plate is destroyed.

93.

THREE SKETCHES OF MONKEYS.

$4\frac{4}{8}$ in. w., 6 in. h.

E.

Sketches in three positions of the monkey represented in No. 92. "*Kew, June 4, 1865.*"*

TRIAL PROOF.

(*a*) A single impression only. Coll. D.

* The plate is destroyed.

94.

"PUFF." DOG ASLEEP ON A CHAIR.

$5\frac{3}{8}$ in. w., $8\frac{4}{8}$ in. h.

E.

A dog curled up asleep on a fauteuille with curved legs, above one of which is the word "*Puff.*" The head of the same dog, awake, sketched in above. "*Kew, June 4, 1865, Seymour Haden.*"

TRIAL PROOF.

(*a*) Before the second head of the dog. A single impression. Coll. H.

PUBLISHED STATE.

First. — As described.

A dog belonging to the [illegible]

95.

TWICKENHAM CHURCH.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

A double church tower, with houses and poplars. In the left foreground, a clump of trees carried to the top of the plate; in front, marsh and reeds, and an indication of a Thames wherry, on the prow of which sits a black dog. "*By Twickenham, S. Haden, 1865.*"

TRIAL PROOF.

(*a*) Before the church and houses have been etched in, and with indications of a figure drawing on the right. Coll. H.

PUBLISHED STATE.

First. — As described. *Published in the "Portfolio,"* 1872, p. 17.*

* The plate is destroyed.

96.

TWICKENHAM BUSHES.

$5\frac{3}{8}$ in. w., $8\frac{3}{8}$ in. h.

E.

A clump of riverside bushes, near which is a man in a punt. "*Twickenham, S. Haden, 1865.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

97.

THE ASSIGNATION.

$5\frac{3}{8}$ in. w., $8\frac{3}{8}$ in. h.

E. D.

A lady, who shades her face with her hat held in her hand, leans against a pollard willow; in front, a second tree not pollarded; beyond, the Thames, on which (between the stems of the two trees) is seen a sail. On the embankment, to the left, two women walk arm in arm. "*Kew, 1865*" (E.), "*Seymour Haden*" (D.)

TRIAL PROOFS.

(*a*) A boy, on whose jacket may be read the word "*Seymour*," lies in the grass in the foreground; there are no leaves on either tree, and above, some writing, partly illegible, but in which the words "*Park*" and "*Stricken tree*" may be made out. Without signature. Unique. Coll. D.

(*b*) The boy is removed, and boughs and foliage added in dry point to the trees. Coll. D.

PUBLISHED STATE.

First. — As described; there is additional foliage on the stem of the tree on the left, and the two trees are covered everywhere with drypoint.

* The plate is destroyed.

98.

SPINNING FOR TROUT.

$9\frac{3}{8}$ in. w., 6 in. h.

E.

A boy, standing in the water under the shadow of an old tree, practices that sort of fishing which is known as "spinning," while a companion, who keeps out of sight behind the tree, watches the process. To the right, a river stretches away into the far distance.

TRIAL PROOF.

(*a*) As described. One impression only. Coll H.*

* The plate is destroyed.

I quite forget under what circumstances this plate came to grief – the impression I have opposite is not bad, or the subject either

99.

OLD CHELSEA CHURCH.

$7\frac{4}{8}$ in. w., $4\frac{4}{8}$ in. h.

E. D.

The Thames at Chelsea; Battersea Bridge and Old Chelsea Church are on the left, part of the old Dutch Palace known as Lindsay Row in the centre, and trees and the timbers of a landing place on the right; barges go down with the tide. "*Old Chelsea, Seymour Haden.*"

TRIAL PROOFS.

(*a*) On the right is a barge, "*The Berthe Laure of Paris,*" on the deck of which are seated two figures, a black man and a boy; trees and the accessories of a landing stage are seen beyond, and to the left is the subject described above. "*Old Chelsea, S. Haden, 1865,*" in the lower left corner. The plate, of which two impressions only were taken in this state measures $12\frac{1}{8}$ in. w. by $7\frac{2}{8}$ in. h. Coll. D. In Coll. H. a fragment only.

(*b*) The plate has been cut down to $9\frac{4}{8}$ in. w. by $4\frac{4}{8}$ in. h. The boy, and a barge near him, have disappeared, and the black man remains the foremost figure. "*Old Chelsea, Seymour Haden,*" in the top left corner, replaces the signature in trial (*a*). Colls. H., D.

(*c*) The plate, which was before light, is now, by the addition of dry point, rendered dark and sombre. Coll. H.

PUBLISHED STATE.

First. — The plate further cut down as described. *Published by the Etching Club.**

* The plate is destroyed.

X Sir William Drake, gave Sthurd 260 or 15 guineas for the impression, which received in Sept. Date

100.

A WOOD.—BELOW RICHMOND HILL.

7 in. w., 10 in. h.

E.

A way through a wood—the trees being all to the left. "*Seymour Haden*;" "*65*" (reversed); and "*Zinc.*"

TRIAL PROOF.

(*a*) As described. Two impressions only. Coll. H.*

* The plate is destroyed.

101.

YACHT TAVERN, ERITH.

15 in. w., 9⅜ in. h.

E.

A riverside quay. On the right, one side of a street, which is formed by sheds and buildings mostly of wood, pell mell with the masts of ships which have been left high and dry; to the left, the River Thames, and other ships, afloat; in the foreground, part of a wooden balcony, in which sits a girl reading, and on one rail of which is "*Seymour Haden;*" the names "*Burty,*" "*Daubigny,*" and "*Delatre,*" figuring on sign-boards elsewhere. A lady and other figures occupy the quay; below, "*Erith, from the balcony of the Yacht Tavern, Aug, 1865, etched on Zinc.*"

TRIAL PROOFS.

(*a*) As described. Colls. H., D.

(*b*) The girl reading, the lady walking, and all the ships afloat, except one, have disappeared; the plate being prepared for extensive alterations. Colls. H., D.

[illegible]

102.

ERITH MARSHES.

15 in. w., $9\frac{3}{8}$ in. h.

E.

To the right the river Thames; barges, steamers, and other vessels coming down with the tide, which is at flood. To the left, on a lower level than the river, which is kept out by an embankment, are the marshes, with cattle, trees, and farm-houses; a flight of birds extends obliquely across the whole of the sky. "*S. Haden, Marshes opposite Erith, 1865.*" On Zinc.

PUBLISHED STATE.

First. — As described.

103.

THE MOAT HOUSE.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

E.

An old house (the same as in No. 91) in the background in so low a position that its roofs alone are seen. On an anterior plane on the right, a high bank, the irregularities of which are strongly marked, and which is crowned with trees reflected in a pool of water in the foreground. "*Sonning, Sept. 1865, S. Haden.*"

TRIAL PROOF.

(*a*) Covered with dry point lines, which were stopped out before biting. Coll. D.

PUBLISHED STATES.

First. — As described.

Second. — A cow, which is, with difficulty, distinguished on the bank, and which in the first state was clear, is now half in shadow. Published in "*About Etching.*" 4to. London, 1879.*

* This plate, begun at Willesley, was, with the exception of the house, finished at Sonning.

104.

SONNING ALMS-HOUSES.

5 in. w., 6 in. h.

E.

A group of houses embedded in trees, of which one on the right is higher than the rest, and nearly reaches the top of the plate; in front cattle roughly indicated; a large setting sun is seen above the horizon. "*Seymour Haden.*"

TRIAL PROOF.

(*a*) The roofs of the houses and the trees are alone expressed—and there are as yet neither cattle nor signature. Colls. H., D.

PUBLISHED STATE.

First. — As described. Six impressions only.*

* The plate is destroyed.

105.

SONNING BANK.

$8\frac{3}{8}$ in. w., $5\frac{2}{8}$ in. h.

E.

The perpendicular banks, deeply indented, of the Thames at Sonning, the houses of which form the horizon. On the right, near a cottage in advance of the rest, is a white horse, the reflection of which, in the water below is, however, black. "*Sonning, Berks, S. Had.*"

PUBLISHED STATES

First. — As described.

Second. — *Published in Hamerton's "Etching and Etchers,'* 8vo., 1868, p. 118, to suit the size of which book the cottage and the white horse have been removed, leaving only about two-thirds of the composition remaining. Without the name and signature.

106.

SONNING GRAVEL PIT.

9 in. w., 6 in. h.

E.

To the left, a clump of young trees, with their white stems, crown a shelving bank, on the top edge of which are palings; to the right, brambles.

TRIAL PROOF.

(*a*) Two impressions only taken, and the plate destroyed. Coll. H.

107.

HARRY KELLY'S, PUTNEY.

7 in. w., $4\frac{3}{8}$ in. h.

E.

The church and part of the village of Putney, the principal feature of which is a house of two stories with a white gable and a flag-staff before the door. On the gable "*1865*" and "*P. Burty*," and, on a sign-board on the front, "*Bell Tavern, Harry Kelly;*" barges are moored near the church, and other barges and boats occupy the left foreground.

TRIAL PROOFS.

(*a*) The plate measures $8\frac{3}{8}$ in. w. by $5\frac{4}{8}$ in. h.; below "*Harry Kelly's.*" Coll. H.

(*b*) The plate reduced as described. Colls. H., D.

108.

THE FEATHERS TAVERN.

$5\frac{4}{8}$ in. w., $3\frac{6}{8}$ in. h.

E.

A barge in full sail comes from the right, while on the left is a low, wooden house, with trees and out-buildings. On the house, above, "*The Feathers Tavern*," and below "*West London Rowing Club, S. Haden.*" The river Thames occupies the foreground. "*Seymour Haden.*"

TRIAL PROOF.

(*a*) Before the signature. Coll. H.

PUBLISHED STATES.

First. — As described.

Second. — The plate is reduced to $3\frac{5}{8}$ in. w., $2\frac{1}{8}$ in. h.

109.

THAMES SIDE.

$3\frac{7}{8}$ in. w., $2\frac{4}{8}$ in. h,

E.

A few houses at Mortlake; near them a flag staff with a drooping flag, and a farm cart; the Thames in the foreground.

TRIAL PROOF.

(*a*) The plate is 4 in. w. by 6 in. h. Coll. H.

PUBLISHED STATE.

First. — As described; the plate reduced.*

* 108 and 109 originally formed one plate, which measured $9\frac{2}{8}$ in. w., 6 in. h.

110.

A CASTLE, COUNTY WICKLOW.

$5\frac{3}{8}$ in. w., $4\frac{3}{8}$ in. h.

E. D.

A castle, on the tower of which is a flag flying, occupies the brow of a woody hill on the left. On the right is an opposite hill, and between the two a valley; cumulus and stratus above.

TRIAL PROOF.

(*a*) As described. Colls. H., D.

This is the castle of the Earl Mr. Howard Arundel

111.

TOPSAIL BARGES.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in, h.

E.

In the middle of a plate, otherwise bare, is a row of Thames barges, with topmasts up. "*Seymour Haden, 1865.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

112.

BARK REFITTING.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

To the right, on an otherwise bare plate, a large bark, with topmasts struck, is under reparation; alongside is a small boat with its sail up. "*Seymour Haden, 1865.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

113.

FIRS.—*A Study.*

7 in. w., 10. in. h.

E.

Some Scotch firs on a hillside, their main branches and leaves directed towards the right. "*High Park*" and "*Seymour Haden, 1868.*"

PUBLISHED STATE.

First. — As described.

114.

MOUNT'S BAY.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

An agitated sea breaks over sunken rocks, approaching which is a schooner; St. Michael's Mount and the Lizard are seen beyond; above, is a stormy sky with heavy rain, the upper part of which, however, towards the left is clear. "*Seymour Haden, 1868.*"

TRIAL PROOFS.

(*a*) The largest wave in the foreground has a broad white crest, and its shaded side is but little worked on. Colls. H.,* D.

(*b*) Resembles (*a*), but with additional work on the large wave on the left. Coll. D.

PUBLISHED STATE.

First. — The crest of the large wave is broken in the middle, and towards its left extremity so narrowed as to be nearly obliterated, while at its right it is broader than it was before.

* The trial proof in Mr. Haden's collection has a flight of gulls (touched in), extending from the foreground to the zenith.

This was the first plate etched wholly in the bath.

115

THE HERD.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in, h.

E.

To the left, in a park-like landscape, a group of three oak trees, near which are some deer, overshadows a stream, which loses itself immediately in the wood beyond ; to the right are ferns and a stunted tree with a very broad stem ; above and beyond, a wooded glade surmounted by a castle. "*Werrington, Seymour Haden, 1868.**

PUBLISHED STATE.

First.— As described. *Published in* "*Sonnets et Eaux fortes*"

Well printed impressions of this plate are rare.

* The plate is destroyed.

This plate at the instance of Mr. Burty was given to illustrate a Autobiography entitled "Sonnets et Eaux fortes" - or the understanding that no impressions from the plate should be given to Mr Haden before it was destroyed. When Mr H applied for these impressions, he was told the plate was destroyed. It has therefore become a very rare plate. Moreover the printing of the impressions on the book is very bad, so that a good impression is still rarer.

116.

THE THREE SISTERS.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

On a sandy knoll, on which is a scanty growth of ferns, are three old and leafless trees, the foremost one of them broken and much inclined towards the right; beyond, is a sort of natural avenue, formed by the same sort of trees, some of which are of younger growth; in the left foreground, an ancient stem is broken off close to the ground. "*S. Haden.*"

TRIAL PROOF.

(*a*) The knoll in front is separated from the avenue beyond by a well-defined ravine. "*Werrington, Seymour Haden, 1868,*" in faint characters, scarcely legible. Colls. H., D.

PUBLISHED STATE.

First. — As described. The line of separation suggesting a ravine is removed, and the perspective of the ground continues unbroken till it is lost in the wood beyond. "*S. Haden*" in dry point replaces the signature on the trial proof.

This & No 115 were done in an old chase in which is a hunting lodge which belongs to the Percy Northumberland and which before the Reform Bill returned two members to Parliament! It is one gate present from old Sylvester Parks

117.

A RIVER SIDE—DEVON.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

The bank of a river, much broken down and surmounted by very old trees with gnarled and twisted branches, stretches across the foreground. In front is the stream somewhat agitated; and in the distance, and to the right, are uplands and trees of park-like growth. "*Werrington, Seymour Haden, 1868.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

The plate was never completed, and only a few impressions were taken.

118.

THE TURKISH BATH.—WITH TWO FIGURES.

$5\frac{3}{8}$ in. w., $8\frac{4}{8}$ in. h.

E. D.

A black man three-quarters turned to the right is in the act of shampooing an arm which is thrust out to him from behind a curtain. On the right, a woman, whose back is towards the spectator, enters the bath.

TRIAL PROOF.

(*a*) The dress of the woman is lightly bitten in, while the black man, and the background behind him, are full of bur; the curtain between the two is white. Colls. H., D.

PUBLISHED STATE.

First. — The dress of the woman is worked over with dry point and her hair escapes over her left shoulder, while the background on the left is void of bur. The curtain between the two is shaded.

119.

THE TURKISH BATH—WITH ONE FIGURE.

$3\frac{7}{8}$ in. w., $6\frac{6}{8}$ in. h.

D.

The same model as the right hand figure in Plate 118, but wholly in dry point. The floor on which the woman walks is strongly shaded, and the background on her right is very dark. "*S. Haden.*"

TRIAL PROOFS.

(*a*) The plate measures $5\frac{3}{8}$ in. w. by $8\frac{4}{8}$ in. h. The floor is shaded in the front of the figure only. Below, and nearly illegible: the words, "*The Turkish Bath,*" and a sort of Turkish signature. Coll. H.

(*b*) The same, with the background dark, but with a few light strokes only on the floor behind the figure. Coll. H.

(*c*) The plate is cut down, and there is more work on the dress, but the floor remains light; there is no signature. Coll. H.

PUBLISHED STATE.

First. — As described. The floor is strongly shaded.

Though called the "Turkish Bath" the 119 are only studies of a [illegible]

120.

BATTERSEA BRIDGE.

$9\frac{7}{8}$ in. w., 7 in. h.

E. D.

The church and houses of old Chelsea occupy the middle distance and are lost towards the right in the gloom of a heavy cloud; the bridge, on the contrary, behind which the moon rises, is strongly illuminated; the tide is out, and embedded in the mud, which is exposed, are several vessels, two of which hoist sails, and one, with its mast bare, heels over towards the right. "*Zinc. À Monsieur Victor Schœlcher, 1868. S. Haden.*"

TRIAL PROOFS.

(*a*) The work is rudimentary; the hoisted sail is white, the mud is not distinguishable from the water, and the moon is barely indicated. Coll. D.

(*b*) The moon is expressed and the sail is shaded by lines parallel to each other, but the mud remains white. Coll. H.

PUBLISHED STATES.

First. — As described; the sail is still shaded by parallel lines, but the mud is worked over with dry point.

Second. — The sail is dark and is shaded by lines which cross each other obliquely.

Third. — The plate has been cut down to $7\frac{2}{8}$ in. w., $3\frac{1}{8}$ in. h., the lettering and a portion of the sky being thus removed; the plate has also been rebitten.

121.

THE ISLAND, BOYLE'S FARM.

$9\frac{6}{8}$ in. w., $6\frac{7}{8}$ in. h.

E. D.

A wooded island in the middle of a river. On the left, on the opposite bank of the main stream, is the wall of a park; and on the right, behind the island, a back water. On zinc. "*Seymour Haden, 1869.*"

TRIAL PROOFS.

(*a*) As described. Coll. H.

(*b*) Larger trees are put in with the dry point. Colls. H., D.

122.

THE INN, PURFLEET.

10 in. w., 7 in. h.

E.

To the left the Inn with its verandah and garden, commands an extensive view of the Thames, on which are all sorts of vessels, from a man-of-war's pinnace with its crew, to cobles with their single occupants; steamers and steam tugs confuse the distance with their smoke; a couple of fishermen seated in the foreground mend their nets. "*Purfleet*" and "*1869, Seym^r. Haden f^t.*". On Zinc.

TRIAL PROOFS.

(*a*) The shore in front of the inn is white—"*1869*" only. Coll. D.

(*b*) The shore is lightly shaded; before the signature. Coll. H.

PUBLISHED STATES.

First. — As described.

Second. — The sitting figures mending their nets are now standing, and there is much alteration in the treatment of the shore and foreground. "*Seymour Haden*" only.

Third. — The plate has been cut down to 10 in. w., $3\frac{6}{8}$ in. h., thus removing a portion of the sky and the signature.

123.

OPPOSITE THE INN, PURFLEET.

10 in. w., 7 in. h.

E.

The Kentish shore with the reach of the river opposite Purfleet; the tide is out, and the mud exposed; on the right, a brig in deep shadow, and the embouchure of the river Darent; on the left, a number of fishing boats with black and white sails. On Zinc.

TRIAL PROOF.

(*a*) As described. Coll. H.

124.

A LIKELY PLACE FOR A SALMON.

$10\frac{3}{8}$ in. w., $4\frac{3}{8}$ in. h.

E.

A broad and rapid river, much agitated in its passage over a rocky bottom, makes a sudden turn towards the right, and subsides under the lea of a succession of rocky slabs into a comparatively quiet pool. Gnarled and twisted stems rise abruptly from the water, and a fisherman seated on the nearest rock prepares his cast. A boat, with two men in it, hugs the opposite shore. "*Llanstephan, 1869, S. Haden.*"

TRIAL PROOF.

(*a*) The twisted stems and the fisherman on the nearest rock are not yet put in. On the farthest rock is an angler who has hold of a salmon. Coll. H.

PUBLISHED STATE.

~~First.~~ — As described.

125

LUDLOW CASTLE.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

The white walls of a castle, which occupies the centre of the plate, are reflected in a river below (The Teme). A grayling has risen on the left. "*Ludlow Castle, Seymour Haden, 1869.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

Unfinished

126.

WHITFIELD YEW.

$9\frac{4}{8}$ in. w., 6 in. h.

E.

Towards the right, the hollow trunk of a very large tree whose branches, some dead and some living, spread out over the whole of the upper part of the plate; on the left below, a hilly plain. "*Seymour Haden, 1869.*"

TRIAL PROOF.

(*a*) As described. Coll. H.

127.

THE TWO SHEEP.

6 in. w., $4\frac{4}{8}$ in. h.

E.

On a grassy knoll, surmounted by trees, are two sheep, their backs turned to the spectator; below is a wood, and beyond, an elevated plain, on which is a winding river; on the left, among the ferns, is a rabbit. "*Seymour Haden, 1870.*"

TRIAL PROOFS.

(*a*) The whole of the foreground is occupied by ferns, and there are as yet only a few distant sheep. Touched. Coll. H.

(*b*) The ferns in the foreground are replaced by two sheep, in outline only, and the distant plain is not yet expressed. Colls. H., D.

PUBLISHED STATE.

First. — As described; the sheep are worked upon.

128.

BREAKING UP OF THE AGAMEMNON.

$16\frac{2}{8}$ in. w., $7\frac{5}{8}$ in. h.

E.

The hull of an old ship, bleached by age and the absence of paint, and foreshortened by having partially swung round with the tide, is moored stem and stern opposite Greenwich, her ensign still up and her figure-head looking straight into the eye of the setting sun. On the left, Greenwich Hospital and the "Dreadnought." "*Seymour Haden, 1870.*"

TRIAL PROOFS.

(*a*) The helmet of the figurehead is insufficiently expressed, the mizen mast stands alone, and the ensign over the stern is white. Colls. H., D.

(*b*) The helmet is repaired, the sails of a passing vessel are seen behind the mizen mast, and the ensign is shaded by a single stroke; but the distance, under the bows of the ship, is as yet unexpressed. Colls. H., D.

(*c*) A balk of timber has been added to the right foreground, and, in the distance, close under the fluke of the anchor, is a sort of church with a square tower. Colls. H., D.

PUBLISHED STATES.

First. — The extra balk of timber has been removed, and the church in the distance has been replaced by a smoking chimney, a brig under sail stem on, and two small sailing boats.

Second. — The objects in the distance just described have been replaced by dockyard sheds.

129.

IFFLEY MILL.

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

An old watermill, with its roof in ruins, occupies the left; trees, sluice gates, and men fishing on the right; on the bank in the foreground, dead fish, an earthen pot, and an open book. "*Seymour Haden, 1870, Etching Club.*"

TRIAL PROOFS.

(*a*) A man, attended by his dog, is seated near a punt, in the foreground on the right, arranging his reel line, and the sluice near the mill is closed. Coll. H.

(*b*) As described; the mill sluice is open, and the seated man is replaced by a man with a rod and net wading in the river. Colls. H., D.

130.

A BRIG AT ANCHOR.

$8\frac{2}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

A brig, with her bows towards the left, lies at anchor, while a sailing barge makes towards her from the right. In mid-stream, between the two, a number of barges lie moored, in the moonlight; a town beyond; "*Seymour Haden, 1870.*"

TRIAL PROOF.

(*a*) The sail of the barge is white. Colls. H., D.

PUBLISHED STATE.

First. — The sail of the barge is shaded heavily at the top and lightly at the bottom. *Published in the Portfolio* 1876, p. 116.

* The plate is destroyed.

131.

SAWLEY ABBEY.

15 in. w., 10 in. h.

E.

An inn with two white gables stands by a salmon river (The Ribble) which, at this point, is enlarged into a wide pool. To the right of the inn, are the scanty remains of an abbey, and on its left farm buildings and a meadow in which are cattle grazing. On the extreme right, a rising hill with a cart and figures. "*Seymour Haden, 1873.*" On Zinc.

TRIAL PROOF.

(*a*) With dogs and reeds in the foreground, and before the hill on the right. Colls. H., D.

PUBLISHED STATE.

First. — As described; the dogs and reeds have been removed, and the hill has been added.

[illegible] a [illegible] plant — occupy the place of the dogs & reeds.

132.

BY INVERORAN.

15 in. w., 10 in. h.

E.

On the left, on a rising ground, an extensive wood entirely of Scotch firs; on the right, a lake out of which, towards the foreground, flows a stream, with a rocky bed. "*Seymour Haden, 1873.*" On Zinc.

TRIAL PROOF.

(*a*) As described. Coll. H.

133.

SCOTCH FIRS, INVERORAN.

15 in. w., 10 in. h.

E.

Two Scotch firs, with a smaller tree near them, are the principal objects on a woody hillside which descends gradually towards a hollow, in which are some standing water, and other Scotch firs. "*Seymour Haden, 1873.*"*

TRIAL PROOF.

(*a*) A mountain top is seen in the distance. Colls. H., D.

PUBLISHED STATE.

First. — As described; the mountain is removed.

* This and No. 132 were executed in strong outline to serve as a basis for Mezzotint, somewhat in the manner of the Liber Studiorum.

134.

THE AMSTEL—*A Memorandum.*

9 in. w., 6 in. h.

E.

The same subject as No. 177, but reversed, and from a higher point of view. "*Seymour Haden, 1873.*"*

* ~~The plate has not been bitten in.~~

From a window of the Amstel Hotel at Amsterdam

135.

DOLMELLYNLYN.

$10\frac{3}{8}$ in. w., 7 in. h.

E.

A river takes its course through the bottom of a valley formed on the right by a steep incline, on which are a number of sheep, and on the left by a similar incline heavily wooded; the subject being closed in beyond by forest and mountain. On a stone in front "*Dolmellynlyn*" and "*Seymour Haden.*" On Zinc.

TRIAL PROOF.

(*a*) As described. Coll. H.

136.

THE MILL WHEEL.

$10\frac{3}{8}$ in. w., 7 in. h.

E.

A water mill, in front of which, leaning obliquely towards the right, is a birch tree. To the left, an old wheel, half buried in foliage, and a rocky foreground. "*Seymour Haden, 1874.*" On Zinc.

PUBLISHED STATES.

First. — The mill is white, and there is no indication of sky.

Second. — The mill is coloured by extra work on its face, while the whiteness of its vanishing side is heightened by dark lines which express the sky. The foliage, also, about the mill wheel, is more dense.

137.

HARLECH.

$10\frac{3}{8}$ in w., $7\frac{1}{8}$ in. h.

E.

To the left, on the summit of a rocky eminence and overlooking a plain, which stretches away to the right, a square castle, flanked at its four corners by round towers, and surmounted by a keep; a mountain road winds upward and passes round the back of the castle. "*Harlech, Seymour Haden, 1874.*" On Zinc.

PUBLISHED STATE.

First. — The open etching as described. When twelve impressions had been taken the plate was prepared for Mezzotinting.

138.

AN ESSEX FARM.

$10\frac{3}{8}$ in. w., 7 in. h.

E.

A clump of trees, farm buildings, hay stacks, and corn stooks, are situated close to the River Thames, on which ships pass in all directions. "*Seymour Haden, 1874.*" On Zinc.

TRIAL PROOF.

(*a*) As described. Colls. H., D.

I like the plate and think it one of the best and most masterly of your works — The impression you have made is very fine from the copper and is very glorious full of a quality which I cherish

139.

THE BOAT HOUSE.

13 in. w., $7\frac{3}{8}$ in. h.

E.

A wooden building which has three windows, and in front of which is a paling; a white horse, with a long mane and tail, stands near; the river Thames, with sailing barges, beyond.

TRIAL PROOFS.

(*a*) The plate measures 13 in. w. by $8\frac{3}{8}$ in. h. "*Seymour Haden.*" Coll. H.

(*b*) As described; the portion of the foreground bearing the signature is removed. Colls. H., D.

This plate is done at Twickenham (see 1721) a place to which I often resort for an afternoon of real country air — on no occasion that I recollect have I seen the white horse without seeing the white horse which appears in the etching and which I understand is an old favourite, the white broad back who lives hard by.

140.

CALAIS PIER.—*After Turner.*

33 in. w., 23½ in. h.

E. D.

An etching from the painting by Turner in the National Gallery. Executed for mezzotinting, but being carried beyond the point necessary for that purpose, it was published as an etching. "*Etched by Francis Seymour Haden after the picture by J. M. W. Turner, R.A.*"

TRIAL PROOFS.

(*a*) An impression taken without any ink in the lines, to show the biting. Coll. H.

(*b*) The large wave on the left is white and has a strong outline. Colls. H., D.

(*c*) The large wave on the left is worked upon, and the sky (which was commenced in *b*) is removed, except in the right hand corner of the plate. Coll. H.

(*d*) The sky is re-etched throughout, and six impressions taken. Colls. H., D.

PUBLISHED STATES.

First. — The strong line which described the outline of the large wave in all the trial states has been removed. *50 impressions.*

Second. — Much of the sky has now been removed, and a man's head (to distinguish the state) has been drawn in with the dry point among the clouds on the left. *50 impressions.*

UNPUBLISHED STATE.

Third. — The sky has been entirely removed, and the work reduced everywhere as a preparation for mezzotinting.

141.

POOL DORNIE.

$10\frac{4}{8}$ in. w., $6\frac{4}{8}$ in. h.

E. D.

A reach of the River Spey.

TRIAL PROOF.

(*a*) Only lightly etched in. Colls. H., D.

142.

HAND PAINTING.

6 in. w., $8\frac{7}{8}$ in. h.

E. D.

A hand coarsely etched and resting on a maulstick is engaged in painting. "*Seymour Haden.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

143.

HANDS DRY POINTING.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

D.

The same hand as in No. 84 engaged in dry pointing a plate which is raised between the finger and thumb of the opposite hand. The edge of the table appears in front. "*Seymour Haden.*"

TRIAL PROOFS.

(*a*) The edge of the table is expressed by three lines which run into each other. Coll. H.

(*b*) As described. There is much more work, and the edge of the table is expressed by a fourth line $\frac{2}{8}$ in. away from the three first. Colls. H., D.

144.

WINCHELSEA CANAL.

$9\frac{4}{8}$ in. w., 6 in. h.

E.

A cutting made for military purposes, but now choked with reeds, winds round the base of the hill on which stands the town of Winchelsea. Camber Castle is in the distance. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) Executed in outline only for the purpose of mezzotinting. Coll. H.

145.

DIVERGENT PATHS.

8 in. w., $5\frac{4}{8}$ in. h.

D.

Two paths in swampy ground unite to lose themselves in a *bosquet*, composed of low bushes and trunks blanched by age.

TRIAL PROOF.

(*a*) As described. Colls. H., D.

A rare study

146.

WINDMILL HILL (No. 1).

$8\frac{7}{8}$ in. w., 6 in. h.

D.

A roadway, with a hedge on the right and a stagnant pool on the left, leads to some heathy ground, which rises somewhat towards the left; the roof of a house is visible among the trees.

TRIAL PROOFS.

(*a*) The stagnant pool is not indicated. Coll. H.

(*b*) The pool is expressed. Coll. D.

(*c*) A man crosses the horizon; there is stratus added in the sky, and oblique lines above the hedge; but the foliage of the hedge is without movement. Coll. D.

PUBLISHED STATE.

First. — The hedge is bent by the wind towards the right.

Windmill Hill is a high common near Swanage which has long served as a landmark for vessels at sea. This and all the following plates up to 160. were all done within or within the immediate neighbourhood of Swanage in Dorsetshire

147.

WINDMILL HILL (No. 2).

$8\frac{6}{8}$ in. w., 6 in. h.

D.

The same subject as No. 146. A hedgerow on heathy ground; in the left foreground, the earth has been thrown up to form a drain. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First. — As described.

S. H. this plate S.H.

148.

WINDMILL HILL (No. 3).

$8\frac{7}{8}$ in. w., $5\frac{6}{8}$ in. h.

D.

The same subject on an enlarged scale as Nos. 146 and 147. Ferns in the foreground. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

These & the two preceding plates were done on the same day.

149.

YE COMPLEAT ANGLER.

8 in. w., $5\frac{4}{8}$ in. h.

E.

A little boy, with a girl's bonnet on, fishes with a stick in a mill head; a bar, which crosses the water, connects two low buildings on the right and left, and between these are bushes. "*Seymour Haden, 1877.*"

TRIAL PROOFS.

(*a*) There is a large stone in front of the boy fishing, and much coarse work in the foreground. Coll. D.

(*b*) The stone and the coarse work are removed, but the bushes on the right are white. Colls. H., D.

PUBLISHED STATE.

First. — As described. The bushes on the right are shaded by oblique strokes from right to left.

150.

NINE BARROW DOWN.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

In the centre, at the foot of a hill to the right, a road runs downwards among uneven ground towards a group of trees and buildings which occupy the hollow below; beyond is a plain stretching away towards the sea. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First. — As described.

151.

THE KEEP.

$8\frac{7}{8}$ in, w., $5\frac{7}{8}$ in. h.

D.

The ruined keep of a castle is seen on rising ground towards the right, while, towards the left, are old trees in various stages of decay; in the front, trunks of felled trees. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First. — As described. The felled trunks are rudely indicated in outline only.

152.

THE SLUICE.

$7\frac{7}{8}$ in w., $5\frac{4}{8}$ in. h.

D.

A rustic bridge crosses a sluice and leads towards a mill on the left, on the roof of which are pigeons; children are plucking flowers on the right. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) There is but one child, and the pigeons on the roof are not yet put in. Coll. H.

PUBLISHED STATE.

First. — As described.

153.

THE CABIN.

8 in. w., $5\frac{4}{8}$ in. h.

D.

A cabin without casements in the windows, and against which is seated a black dog, towards the right; on the left, an old tree, on a branch of which hangs a coat; near the tree are three figures, and in the distance the houses of a village. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) The roots of the old tree are within $\frac{3}{8}$ of an inch of the figures near it. Coll. H.

PUBLISHED STATE.

First. — As described. The roots of the tree are $\frac{6}{8}$ of an inch distant from the figures.

154.

THE CASTLE DITCH.

8 in. w., $5\frac{4}{8}$ in. h.

D.

A woman is washing linen in shallow water beneath the walls of a ruined castle, one or two modern houses and a church being seen above. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. One impression only taken, the plate destroyed. Coll. H.

155.

THE CASTLE BRIDGE.

8 in. w., $5\frac{4}{8}$ in. h.

E.

A bridge of three arches, the nearest arch being larger than the others, crossing a moat towards a castle gate with a double portcullis. On the right, the branches of a walnut tree. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

156.

SWANAGE BAY.

$6\frac{3}{8}$ in. w., $2\frac{7}{8}$ in. h.

E.

Among trees which occupy the foreground, is part of the town of Swanage; beyond, the curved outline of the Bay; and, in the distance, the sea with a ship under sail. On Zinc.

TRIAL PROOF.

(*a*) The plate measures 8 inches by $5\frac{4}{8}$, and the effect is that of a gathering storm "*Seymour Haden, 1877.*" Coll. H.

PUBLISHED STATE.

First. — As described. The storm cloud on the left, and some of the work in the foreground, have been removed.

157.

NEWTON MANOR.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

A white house and garden, in a clump of trees, which surround them on three sides, are towards the right; beyond is a cliff, and in front is open ground.

TRIAL PROOF.

(*a*) The house and the trees are alone completed, the cliff being in outline, and the rest of the plate bare. Colls. H., D.

158.

CHALLOW FARM.

$8\frac{7}{8}$ in. w., 6 in. h.

D.

On a hill to the left, are farm buildings among trees; on the right, bushes and fir trees; and, in the foreground, a donkey. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*). Before the introduction of the donkey. Coll. H.

PUBLISHED STATE.

First. — As described.

159.

WAREHAM BRIDGE.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

On the left are an old boathouse, rushes, and trees, and beyond are a bridge of three arches and the roofs of a few houses seen above it; to the right is a river, in which are men and horses. "*Seymour Haden, 1877.*"

TRIAL PROOFS.

(*a*) The river is to a great extent hidden by underwood. Coll. H.

(*b*) As described. The underwood is removed. Coll. H.

160.

THE LITTLE BOATHOUSE.

9 in. w., 6 in. h.

D.

Some willow trees, by the side of a rushy pool, lean towards the right, and overshadow a little wooden house, near which are some felled trees and a man carrying a bundle on his shoulder. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First — As described. 75 Impressions

Second. A boat is introduced near the small hut. 75 Impressions

161.

A BACKWATER.

8 in. w., $5\frac{4}{8}$ in. h.

D.

A narrow creek or backwater, the right bank of which projects across the foreground; the left bank is fringed with rushes, and disappears behind a bush in the centre of the plate. Near this bush are two black posts. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) The bush behind which the left bank of the river disappears is nearly as high as the trees on the opposite bank. Coll. H.

PUBLISHED STATE.

First. — As described. The bush on the left is cut down to half the height of the opposite trees.

162.

SKETCH AT THE BACK OF A ZINC PLATE.

$8\frac{4}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

In front are two open spaces of still water, one beyond the other; to the left, the trunk of an old tree, and a man with a fishing rod on his shoulder; in the distance, and towards the right, are the houses of a village, and a second man fishing near a notice board.

TRIAL PROOF.

(*a*) The man on the left behind the tree has no fishing rod. Coll. H.

PUBLISHED STATE.

First. — As described.

163.

THE TWO COWS.

8 in. w., $5\frac{4}{8}$ in. h.

D.

Two cows, one white the other black, near a group of trees growing in marshy ground, and strongly reflected in the water below; in the background to the right are a second pool of water and three poplars. "*Seymour Haden, 1877.*"

TRIAL PROOFS.

(*a*) The subject is laid in in outline only; both cows are white, and there is but one poplar near the second pool. Coll. H.

(*b*) As described. Colls. H., D.

164.

THE WILLOWS.

$8\frac{7}{8}$ in. w., $5\frac{7}{8}$ in. h.

D.

Four willow trees, the outer one of which is without leaves, lean over towards some still water, to the right. In front is open ground with a tangled growth of weeds. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

165.

DUSTY MILLERS.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

Two millers in a punt, one of whom is fishing and the other stooping, look towards the right; to the left the mill, at the door of which two men are loading a wagon with sacks; rushes and a large square stone in front, and in the middle distance, a field with a man getting over a stile. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) The field and the man getting over the stile are not as yet expressed. Colls. H., D.

PUBLISHED STATES.

First. — As described. The man getting over a stile has a fishing rod over his shoulder.

Second. — The man is on the further side of the stile and is without a fishing rod.

166.

BARBEL FISHING.

$4\frac{1}{8}$ in. w., $6\frac{4}{8}$ in. h.

E.

A man, with his hat over his eyes and seated on a chair, fishes from a punt which is moored against a bed of willows. A second man, at the end of the punt, watches the float. Above the parapet of a bridge, a notice to trespassers and a man in a gig. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First. — As described.

167.

THE VICARAGE.

$5\frac{2}{8}$ in. w., $6\frac{4}{8}$ in. h.

E.

A bridge of four arches crosses a stream, on the edge of which, moored to a pole, are three punts. Above, embedded in trees, are a country church and its vicarage.

TRIAL PROOF.

(*a*) The church and the trees are not yet expressed. Colls. H., D.

This and No. 166 originally formed one plate.

168.

GRIM SPAIN.

$8\frac{7}{8}$ in. w., 6 in. h.

E.

One of the moorish gateways of the castle at Burgos. In the distance to the right a convent surrounded by cypress trees. "*Seymour Haden, 1877.*"

PUBLISHED STATE.

First. — As described.

The home of the English Bruegers under Wellington still the unburned around the town

169.

THE FOUNTAIN, CINTRA.

9 in. w., 6 in. h.

D.

A bronze merman, in the midst of plants of tropical growth, blows water into the air from a conc; the mountains of Cintra, with the Penna, the Moorish Castle, and Penna Verde, are in the distance. "*Seymour Haden.*"

TRIAL PROOFS.

(*a*) As described. Coll. H.

(*b*) The middle distance and the distance have been removed. Colls. H., D.

This fountain stands at the entrance to the Palace of Monserrate which was built originally by Beckford and in which Byron wrote Childe Harold. It overlooks the lines of Torres Vedras by which Wellington [illegible] Lisbon by others to keep the French out of Portugal, may be seen understood from the windows

170.

CADAVAL, CINTRA.

9 in. w., 6 in. h.

E.

A Portuguese country house. A figure sits at the foot of an olive tree. To the right is a country road. "*Cintra, Seymour Haden, 1877.*"

TRIAL PROOFS.

(*a*) As described. The house and gardens are coarsely etched in. Coll. H.

(*b*) The house and gardens are removed. Colls. H., D.

171.

CORK TREES, CINTRA.

$8\frac{7}{8}$ in. w., 6 in. h.

D.

A tree with branches singularly twisted and interlaced. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. The character of the foliage is not expressed. Colls. H., D.

172.

THE TANK, CINTRA.

9 in. w., 6 in. h.

D.

Large blocks of stone rudely put together form a tank and give support to a trellised vine, under which passes a road. On a wall above, some gourds. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described. Colls. H., D.

173.

THE TERRACE, CINTRA.

9 in. w., 6 in. h.

E. D.

A terrace, on the low parapet of which are very large gourds drying in the sun, commands an extensive view. To the left are a tank full of water, and a high wall, from the top of which a figure looks on to the terrace below. "*Seymour Haden, 1877,*" in reversed characters.

TRIAL PROOFS.

(*a*) Two men are bathing in the tank. Coll. H.

(*b*) As described. The men are removed. Coll. H.

174.

OUTSIDE THE CORK CONVENT, CINTRA.

9 in. w., 6 in. h.

D.

A mountain road leads up to the straggling buildings of a convent, the white walls of which are seen to the right.

TRIAL PROOF.

(*a*) As described. The road is encumbered with detail, and the buildings are without shadows. Colls. H., D.

In a later state there is a nun on the left hand

175.

INSIDE THE CORK CONVENT, CINTRA.

9 in. w., 6 in. h.

D.

A terrace and campanile formed in the thickness of the wall of the convent; large branches of a cork tree over-shadow the farther end of it. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) There is a large slab of stone in the right foreground. Coll. H,

PUBLISHED STATE.

First. — As described. The slab on the right has been removed.

In a later state there is a nun

176.

THE HOUSE BY THE SEA.

$8\frac{3}{8}$ in. w., $5\frac{4}{8}$ in. h.

E.

A roadway, in which are deep ruts, leads directly towards the sea. On its left, is a high bank with shrubs, surmounted by a wall; and on its right, a post, which is nearly in the centre of the plate, and which projects its shadow towards the lower right hand corner. Beyond, on the shore, is a solitary house, and out at sea, on the left, two vessels. "*Royal Institution, 29 March, 1879, Seymour Haden.*"*

PUBLISHED STATE.

First. — As described.

* Done, during a lecture at the Royal Institution, to illustrate the ordinary or "interrupted" method of etching.

177.

THE AMSTEL.

$10\frac{4}{8}$ in. w., $6\frac{3}{8}$ in. h.

E.

On the left, a road, flanked by a double row of trees, takes its course in rapid perspective towards the horizon; on its right, is the river Amstel, the opposite side of which is densely wooded to the water's edge. Balks of timber, boats, and men fishing, occupy the foreground, and, on the extreme horizon, are two windmills. "*Royal Institution, March 29, 1879, Seymour Haden.*" * On Zinc.

PUBLISHED STATE.

First. As described.

* Done, during a lecture at the Royal Institution, to illustrate the "continuous" method of etching, suggested by Mr. Haden.

178.

THE HEDGEROW.

$8\frac{3}{8}$ in. w., $5\frac{3}{8}$ in. h.

D.

What is intended for a hedgerow crosses the plate obliquely from right to left, dividing about its middle in order to enclose a second field which is beyond; in the foreground, on a rising ground, lie several sheep, while a shepherd's dog is in attendance asleep. "*Royal Institution, March 29, 1879.*"*

PUBLISHED STATE.

First. — The work is but rudely suggestive of the objects described.

* Done, during a lecture at the Royal Institution, for the purpose of illustrating the process of "dry pointing."

179.

THE TURRET.

$8\frac{6}{8}$ in. w., $5\frac{5}{8}$ in., h.

E.

An angle turret which rises above two dark trees on the left, is itself dominated by a few branches of lighter growth on the right. Above, "....*kerton, Oct. 3.*" On Zinc.*

PUBLISHED STATE.

First. — As described

* Plate improvised to illustrate etching by the "continuous" process.

180.

ONE-TREE FARM.

5 in. w., $6\frac{5}{8}$ in. h.

E.

On the right, roughly indicated, is a single tree near a pond, by which are some ducks; a row of barn-like buildings on the horizon. "*Seymour Haden.*" On Zinc.*

PUBLISHED STATE.

First. — As described.

* Improvised plate to illustrate etching by the "continuous" process.

181.

THREE-TREE FARM.

$4\frac{2}{8}$ in. w., $6\frac{1}{8}$ in. h.

E.

At the edge of a pond, close to which on the left are three tall trees, a figure stoops to fill a pot with water; a boy with his hands in his pocket and a dog looking on; beyond a farmhouse with very tall chimney stacks among some trees. On Zinc.*

PUBLISHED STATE.

First. — As described.

* Impromptu sketch, to illustrate a lecture on the "continuous" method of etching.

182.

THAMES FISHERMEN.

$8\frac{7}{8}$ in. w., 6 in. h.

E.

A repetition of No. 11 with changes in the forms of the trees on the left bank.

TRIAL PROOF.

(*a*) As described. Colls. H., D.

This plate which was begun to replace No 11 has never been completed

183.

WINDSOR.

$17\frac{4}{8}$ in. w., 13 in. h.

E.

The tower and older parts of the castle, seen from the creek used by the Eton boys for bathing; the main river, the course of which is indicated by a barge at anchor, runs at right angles with this creek, and between the castle and the mass of trees which forms the left foreground. Two boys, on the right, prepare to enter the water. "*Seymour Haden, 1878.*"

TRIAL PROOF.

(*a*) A sailing boat between the barge at anchor and the bushy tree which is behind the bathers, is white and only 2 inches high. Colls. H., D.

PUBLISHED STATES.

First. — The sailing boat is shaded from top to bottom and $2\frac{6}{8}$ in. h., while a branch of the tree behind the boys crosses its sail in the middle. *25 impressions.*

Second. — The sail of the boat is shaded in its lower half only and the bough above mentioned is removed; a bush in front of the nearest boy has also been erased. *25 impressions.*

Third. — The double stem of the tree behind the bathers is reduced to one, and its place supplied by a punt in which are two figures, one standing. *25 impressions.*

Fourth. — The remaining stem of the tree behind the boys is removed, and the sitting figure in the punt has a fishing rod. *50 impressions.**

* The plate is destroyed.

184.

GREENWICH.

$20\frac{4}{8}$ in. w., $13\frac{3}{8}$ in. h.

E.

The façades and cupolas of the hospital occupy the centre of the composition, while sailing vessels with high masts and streamers, and the houses of Greenwich seen in profile, support it on the left. The river Thames, with ships tacking, is in front, and boats and barges (one of them in ruins), form the immediate foreground on the left; a collier, with a barge alongside, is anchored in mid-stream. The sun is setting. "*Seymour Haden, 1879.*"

TRIAL PROOFS.

(*a*) Young men, two in a boat and one bathing, try to reach a floating bottle which has come down with the tide. Five impressions. Colls. H., D.

(*b*) The men and their boat are replaced by two smaller boats. Two impressions. Colls. H., D.

(*c*) A boat, which is entirely white, is added in the immediate foreground. Twenty impressions. Colls. H., D.

PUBLISHED STATE.

First. — As described. The boat which was white and entire is now in ruins. 125 impressions.

Second. — The sun, which in the first state was $2\frac{6}{8}$ in. above the horizon, is no longer visible, and long lines of stratus replace and tranquilize the sky which now suggests a later hour; the water, also, which before was still, is now broken and receives the reflexions of the buildings and the craft upon its surface.

NOTE AS TO AN OMITTED PLATE.

Since the Introduction and Catalogue were printed, Mr. Haden has found a plate, the existence of which he had overlooked, and which raises the number etched by him to 185.

This plate is not noticed in either the Chronological List or Alphabetical Index. It was etched in 1877, and its description is as follows:—

~~185~~. 175 b

ST. ~~FRANCIS~~. Monk praying

9 in. w., 6 in. h.

D.

On the left, a monk, his hands pressed against his breast, is in the act of praying before a large cork tree, to which is attached a crucifix. "*Seymour Haden, 1877.*"

TRIAL PROOF.

(*a*) As described.

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